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CONTENTS.

GLOSSOLOGY.

	PAGE
INTRODUCTION	1
CHAP. I.—Of Languages	7
CHAP. II.—Of Dialects	26
CHAP. III.—Of Idioms	45
CHAP. IV.—Of the Voice	70
CHAP. V.—Of Articulation	76
CHAP. VI.—Of Vowel Sounds	93
CHAP. VII.—Of Consonantal Sounds	125
CHAP. VIII.—Of Accent, Quantity, and Emphasis . . .	150
CHAP. IX.—Of Interjections	180
CHAP. X.—Of Onomatopœias, or Imitative Words . .	231
CHAP. XI.—Of Roots	275
CHAP. XII.—Of Particles	297
CHAP. XIII.—Of Words	308
CHAP. XIV.—Of Parts of Speech	376

GLOSSOLOGY.

INTRODUCTION.

1. THE term Glossology, though in some measure new to English literature, will be employed in the following pages to signify that *applied* Science which investigates the various languages spoken or written by mankind, with reference, on the one hand, to the *pure* science of *Universal Grammar*, as the source of principles in which they necessarily agree, and, on the other hand, to the historical facts which constitute or cause their differences. Every pure science emanates from an *Idea* in the human mind, which is permanently and universally true; and every applied science combines with that idea the effect of circumstances, which, being partial and subject to change, necessarily fall within the domain of history. The applied science of Language, if confined to the speech of a single country or district, forms the *particular Grammar* of the language there spoken; but if it embrace many languages, testing their formation, construction, and powers, by the common standard of Universal Grammar, it is termed by different authors Comparative Grammar, Comparative Philology, *Sprachlehre*, *Linguistique*, Glottology, or Glossology. I have adopted the last of these terms, because it is analogous to many English words derived from the Greek, such as Glossography, Geology, &c.; and because its derivation from γλῶσσα, a tongue or language, and λόγος, reason, sufficiently indicates that its office is to open forth the reasons and causes of diversity in the numberless modes by which men, in different parts of the world, give utterance to their thoughts and feelings in speech. Glossology an applied science.

2. I have elsewhere fully explained what I mean by the word *Idea*, as a basis of pure science.[1] It may be sufficient here to say, that I do not use it in the vague and popular sense of "whatsoever is the object of the understanding when a man thinks;"[2] but I restrict it to its proper, original, and strictly-definite signification in the Greek language, from which it is taken, of a *law*, or *form* of the mind, enabling Idea.

[1] Univ. Grammar, s. 142.

[2] In no instance has the false use of a word become current without some practical ill consequence, of far greater moment than would *primo aspectu* have been thought possible. A strong instance of this is the misuse of the word *idea*, which became current from its use, in sheer ignorance, by Locke.—*Coleridge*, Church and State, 22.

us to contemplate a Truth as *universal*, and to employ that truth as a standard-measure in testing the accuracy of subordinate conceptions. The idea of a Circle, for instance, is the mathematical standard-measure of our subordinate conceptions of external circles; and so, the idea of Language as "a signifying or showing forth of the mind,"[1] or, in M. EICHHOFF's terse and elegant definition, "l'expression de l'ame humaine,"[2] is the grammatical standard-measure of our subordinate conceptions of written or spoken language.

History a test of science.

3. Glossology, on the other hand, presents to us the History of Languages as a touchstone of the Science of Language. If reflection suggest to me a grammatical principle, as involved in the idea of language, and I afterwards find that the same principle has been acted upon by men in all countries, and that it forms an essential part of the Grammar of every tongue, I may be assured that it is a law imposed on human nature by the All-wise Creator, and bears the stamp of infallible science. And on the other hand, though a grammatical rule may at first sight appear to me plausible, and may even be borne out by several examples in the history of nations, yet if, on extending my researches, I find it occasionally contradicted by experience, its character of universality will be at an end, and I shall be forced to confess that, in assuming it to be universally correct, I had not fully comprehended the Idea of which I had supposed it to be a development.

Induction.

4. In the treatise on Universal Grammar, I proceeded by *deduction* from a universal law: in the present treatise on Glossology, I must proceed by *induction* from particular facts. It may easily be conceived, therefore, that the course of investigation will now be different from that pursued on the previous occasion. I then began with the *forms* which Language necessarily receives from the active energy of the human mind, and which, in their development, determine the characteristic properties of the Noun, the Verb, and the other constituent parts of speech; and I reserved to the last the consideration of the *matter* of language; that is, of the sounds which serve to express those parts of speech, and which result from the peculiar mechanism of the vocal organs. I must now reverse this order, first analyzing the *matter*, and then showing how that is and has been adapted to the *forms* by men in various stages of civilization. Previously, however, it will be necessary to notice another main distinction, which depends on the history of language. Men spoke before they wrote; and though all men now speak, the great majority of the human race is still ignorant of writing. Hence there are two arts, the *vocal* and the *graphic*, which require to be treated differently. The early chapters of this treatise will be confined to the examination of *spoken* language: afterwards, I shall notice the different systems of *written* language. So far, my researches will be directed to matters of *fact*; but as many

[1] Univ. Grammar, s. 51.
[2] Parallèle des Langues de l'Europe et de l'Inde.

interesting questions have arisen on the probable *origin of language* in times past, and on the possible adoption of an *universal language* at some future period, I propose, lastly, to offer on these what seem to me the results of reasonable *conjecture*.

Glossology an imperfect study.

5. It must be remembered that Glossology is necessarily an imperfect study, in reference to the number of languages which have hitherto been brought within its sphere, or to the degree of accuracy with which they can as yet be understood. Prior to the last age, few persons knew, or considered, whether the different modes of speech employed throughout the world could be reduced to any certain number; much less, whether they could be arranged and classed in any rational order. But in the early part of the present century, the elder ADELUNG estimated their number at above *three thousand*, viz., 587 European, 937 Asiatic, 276 African, and 1264 American, besides very many either wholly lost, or extant only among barbarous and inaccessible tribes. To this deservedly-eminent Glossologist great praise is due, not only for his '*Grammatisch-kritisches Wörterbuch der hochdeutschen Mundart*,' one of the most complete Dictionaries ever published in any language, but for his '*Mithridates*,' comprehending notices of all the then known languages in the world, arranged according to their localities. It is true that, in a more advanced stage of knowledge, a much better arrangement may be devised; still it opens to our view a striking prospect of the wide extent of Glossology, and casts into shade the acquisitions of MITHRIDATES in ancient, or MEZZOFANTI in modern times; though the former is recorded to have spoken with facility *twenty-two* languages, and the latter, whom I heard with admiration, six-and-twenty years since, among his scholars at Bologna, was then said to have acquired *thirty-five*. To collect together and compare all the modifications of the art of speech must be the work of many Glossologists in successive ages; nor can it ever be performed without a perfect knowledge of those faculties of the human intellect and will, on which the science of language depends. Deprived of such guidance, all attempts to compare and classify languages, with reference to their excellences or defects, would be little better than groping in the dark.

General outline.

6. Yet Glossology, in its present state, opens a wide field for interesting research. The collections of ADELUNG,[1] BALBI,[2] and PRICHARD,[3] present general outlines of the whole subject; and the laborious and useful compilation of VATER, '*Litteratur der Grammatiken, Lexika, und Wörtersammlungen aller Sprachen der Erde*,' with the additions of JULG (1847), points out the sources whence information is to be obtained of above *two thousand two hundred* Languages and Dialects, concerning which Grammars, Dictionaries, partial Vocabularies, or Treatises, have been formed. These, indeed, are merely placed by Vater in alphabetical order, and consequently make

[1] Mithridates. [2] Atlas Ethnographique.
[3] Researches into the Natural History of Man.

no pretension to philosophical arrangement; but in combination with Adelung's great undertaking, they afford the best general view of glossological works now extant. I have therefore thrown into the Appendix (A) a Synopsis of the 'Mithridates,' subjoining to each article (where the works coincide) the number of the corresponding page in Jülg's edition of Vater's 'Litteratur.' To suppose that any one person could so much as peruse all the productions there specified would be absurd; nor is it necessary here to offer more than a slight sketch of the materials which have been collected in the principal departments of glossological study.

Nomenclature.

7. Slight, however, as such a sketch may be, it will be scarcely intelligible unless due allowance be made for the defective state of Nomenclature and Classification in Glossology, at the present day. In regard to *Nomenclature*, I have elsewhere said, "it is my object to change as little as possible received modes of expression."[1] The practice of very eminent Glossologists, however, has varied in this particular. The justly-celebrated GRIMM says, "I have abstained from all changes in grammatical terminology, whenever intelligible expressions have been generally received throughout Europe, even though some of them may have been perverted from their original signification."[2] On the other hand, though RASK'S is a name never to be mentioned without honour, it must be admitted that the writings of himself and his followers are often rendered obscure by their employing novel terms derived from languages so little known as the Islandic and Danish, and even these abbreviated. Thus, for the well-known grammatical word "Case," they use "Fhf," meaning the Danish word "*forholdsform*" (form of relation): for "Accusative," they put "G," meaning the Danish "*gjenstandsform*" (form of the object): and from the Islandic they adopt many similar abbreviations. So KLEINSCHMIDT, in his recent very able treatise on the Greenland tongue, employs, instead of the old and well-understood word "Article," the uncommon German word "*Deutewort*" (pointing or indicating word). Dr. RUSH, of Philadelphia, has founded his whole system of the 'Philosophy of the Human Voice' on two terms, which I confess I have been unable, after much consideration, fully to comprehend. These are the *Radical Movement* and the *Vanishing Movement*, which two movements, he seems to think, belong to every articulate sound. This learned person has also introduced several other terms quite new, so far as my reading goes, to the science of Glossology; such as "the *Wave* of the voice," the "*Median Stress*," "the *Thorough Stress*," "the *Drift of the Voice*," "the *Drift of the downmard vanish*," "the *Drift of vanishing stress*," &c. His apology for these novelties in nomenclature is, "that when unnamed additions are made to the system and detail of an art, terms must be invented for them." This is undoubtedly true; but then two requisites should be observed: first, that the additions should be indisputably accurate

[1] Univ. Gram. s. 312. [2] Deutsch. Gram. vol. i. p. 29.

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and necessary; and secondly, that the new terms should, as far as possible, be analogous to those previously applied to the art in question.

8. The *Classification* of Languages, Dialects, or Idioms, with a view to their scientific arrangement in Glossology, may be said to be as yet in its infancy. Dr. LATHAM, in his very able and popular work on 'the English Language,' divides all the actual modifications of Speech into *Tribes*, each tribe into *Stocks*, each stock into *Branches*, each branch into *Divisions*, each division into *Languages*, and certain languages into *Dialects*. Thus, according to him, the natives of Somersetshire speak a dialect of the English language; which language is a Low-German division of the Teutonic branch of the Gothic stock of the Indo-European Tribe. With sincere respect for the abilities of this eminent Glossologist, I must confess that I cannot entirely acquiesce in this classification, at least as a definitive scheme. Languages, dialects, &c., are here to be taken as matters of fact, which may be classed according as they fall under more or less general definitions or descriptions, in like manner as Linnæus distributed all the objects of natural history into Kingdoms, Classes, Orders, Genera, Species, and Varieties. But to each of these gradations he gave its appropriate definition, or description, so framed that the higher designation should include the whole of the lower; and also, that "the genus should be found whole and entire in the species, and the species whole and entire in the individual."[1] It would therefore be necessary, were the above-mentioned classification adopted, that some clear and precise definition should be given of a Tribe of languages, a Stock, a Branch, &c., and that each definition should be framed in the manner just stated; which, perhaps, in the present imperfect state of Glossology, would be scarcely possible. Classification.

9. I confess, too, that the terms chosen by Dr. Latham to express the various gradations in his scheme do not appear to me to be altogether suited to that purpose. The word "Tribe" is from the Latin *Tribus*, which is derived by some from *tres*, three, and supposed to relate to a threefold division of the Roman People in early times into Ramnes, Titienses, and Luceres.[2] But both the etymology and the fact are disputed; for some authors derive the word from a Celtic root, answering to the Latin *terra*, land; and the Tribus was certainly at first a geographical division. Others, again, contend that, in the earliest ages, the Roman Tribes were only two; and, in fact, we know nothing of them distinctly before A. U. C. 259, when Livy says they were twenty-one,[3] immediately prior to which time Niebuhr conjectures that they had been thirty.[4] The name "Tribe" may perhaps have been adopted by Dr. Latham in reference to Noah's three sons, Japhet, Shem, and Ham; but that the languages of their descendants were divided by any characteristics, which can now be traced, it Tribe, family, &c.

[1] Univ. Gram. s. 177.
[2] Liv. Hist. x. 6.
[3] Ibid. ii. 21.
[4] Niebuhr, vol. i. c. xxii.

would be premature to assert in the present state of glossological science. In modern times, the word "Tribe" has generally been given either to a certain division of a known nation, as the Twelve Tribes of the Jewish People, or else to some smaller bodies of men, such as the North American Tribes, vaguely supposed to be derived from one or more original sources. Upon the whole, therefore, the word Tribe seems unfit to stand at the head of a classification of languages. Some authors employ the word "Family" in nearly a similar manner; but neither the one nor the other of these expressions has ever received a clear definition. Much the same may be said of the terms *Stock* and *Branch*. All these words are merely figurative, and, if used at all, can only be taken in loose and popular senses. Indeed, whatever classification may be adopted at present, the different gradations will be found to be intermixed and connected with each other by such various analogies, that any positive arrangement of them would be liable to perpetual disturbance. For these reasons, although, in an advanced stage of glossological science, a more philosophical arrangement than by localities may reasonably be expected, yet, in the following sketch, I shall keep in view the divisions of Adelung into the Asiatic, European, African, and American tongues, with occasional reference to Vater and other sources.

CHAPTER I.

OF LANGUAGES.

European languages

10. In drawing up a sketch, which must necessarily be slight, of the various languages which it is the province of Glossology to investigate, I begin with the *European;* not only as the best known and most likely to interest the generality of my readers, but because the general connection of those tongues may be at once seen in the ingenious map prefixed to Dr. BOSWORTH's interesting work on 'The Origin of the English, German, and Scandinavian Languages' (1848). He distinguishes them into, 1st, the Basque, Iberian, or Euskarian; 2nd, the Finnish, Jotune, or Ugrian; 3rd, the Celtic, comprehending the Welsh, Gaelic, Erse, and Breton; 4th, the Latin and Greek, with their offspring, the Italian, French, Spanish, Portuguese, and modern Greek; 5th, the Western branch of the Germanic, Teutonic, or Gothic, including High and Low German, Frisic, Anglo-Saxon, and English; 6th, the Northern branch, or Scandinavian, comprising the Islandic, Norwegian, Swedish, and Danish; 7th, the Sclavonic, viz., Russian, Illyrian, Polish, Wendish, &c.; and 8th, the Turkish.

Latin and Greek.

11. In reviewing these, the classical Latin and Greek seem to claim the first notice; but it will be unnecessary to dwell much on them, as the literary discussions to which they have for several centuries given rise are well known. It is equally known that each of their derivative tongues has been separately treated with great ability by numberless Glossologists; but it is only of late years that the comparative Grammar of them all, including the Italian, Spanish, Portuguese, French, Provençal, Daco-Romanic (or Wallachian), and Rhœtish, has been brought into one general view by RAYNOUARD[1] and DIEZ.[2]

German and Scandinavian

12. The two great branches specially treated of by Dr. Bosworth, the *German* and *Scandinavian*, were first brought under comparative examination in the last century by HICKES,[3] WACHTER,[4] and IHRE,[5] with much industrious research into the older European dialects, but without that knowledge of the Asiatic tongues which has contributed to the more accurate views of recent Glossologists, particularly of GRIMM,[6] GRAFF,[7] KALTSCHMIDT,[8] and DIEFFENBACH.[9]

Celtic.

13. The *Celtic* branch has been illustrated by many writers, both of the last and present century. Among the former, we may particu-

[1] Gram. comp. des Lang. de l'Enrope Latine. 1821.
[2] Grammatik der Roman. Sprachen. 1836.
[3] Ling. Vet. Septentr. Thesaurus. 1705.
[4] Glossar. Germanic. 1737.
[5] Diction. Sueo-Gothic. 1769.
[6] Deutsch. Grammat. 1819.
[7] Althochd. Sprachschatz. 1838
[8] Sprachvergt. Worterb. 1838.
[9] Vergt. Wort. Goth. Sp. 1851

larly notice BULLET[1] and COURT DE GEBELIN,[2] and, among the latter, PRICHARD,[3] PICTET,[4] and EDWARDS,[5] who have placed this study on much firmer grounds than their predecessors had done.

Sclavonic.

14. The numerous *Sclavonic* languages are commonly divided into the Eastern, of which the Russian stands at the head, and the Western, of which the chief is the Polish. The Polish was the earlier cultivated; but political events have within a century widely extended the sphere of the Russian; and its literature is daily receiving fresh accessions, especially in Glossology. So early as the year 1284, ADAM BOHORIZUS published his 'Arcticæ-Horæ,' in which "he treated of the grammatical properties of the Sclavonic idiom, and the affinity of the Muscovite, Ruthenian, Polish, Bohemian, and Lusatian tongues to those of Carniola, Dalmatia, and Croatia."[6] But these have been far better illustrated in recent times by DOBROWSKY,[7] SCHAFFARIK,[8] EICHHOFF,[9] &c.: a short introduction to the Russian, Illyrian, Polish, and Bohemian, has been recently published by FRÖLICH.[10]

Basque, Finnish, and Turkish.

15. The *Basque*, *Finnish*, and *Turkish* languages are found chiefly in the extreme points of Europe, on the south-west, north-east, and east. The *Basque* is descended from the Iberian, spoken by tribes, which, in times antecedent to European history, are believed to have spread from Sicily to the Garonne; but of which the remains are now confined to Biscay, the Asturias, and part of Galicia, in Spain, and to the Western Pyrenees, and their neighbourhood in France. Its earliest Grammar was by LARRAMENDI,[11] its latest by YRIZAR Y MOYA.[12] The radical words evince some affinity to the Semitic family; but the structure rather indicates a connection with certain American dialects. Some writers, however, endeavour to connect the Basque with the Finnish, and others with the Celtic tongues. The *Finnish* tribes, sometimes considered as a branch of the Tchudish, or Uralian, are distinguished into northern and southern. They are believed to have been driven from the coasts of the Baltic by the Germans and Scandinavians. The Northern Finns occupy Lapland; a Grammar of their language was published by GANANDER in 1743. The language of the Southern Finns is said by RASK to be the most original, regular, well-formed, and well-sounding language in the world, and particularly rich in forms of declension, derivatives, and compound words. With both branches the *Hungarian* (or more properly Magyar) language is connected, as has been shown by

[1] Mems. de la Langue Celt. 1754.
[2] Monde Primitif. 1788.
[3] Eastern origin of Celtic Nations. 1831.
[4] Affinité des Langs. Celtes. 1837.
[5] Recherches sur les Langs. Celtes. 1844.
[6] *Vide* Eccard. Historia Studii Linguæ Germanica, p. 167.
[7] Entwurf z. e. Allgem. Etymolog. der Slawisch. Sprachen. 1813.
[8] Geschichte der Slavisch. Sprache, &c. 1826.
[9] Histoire de la Langue, &c. des Slaves. 1839.
[10] Anleitung, &c. der vier Slawisch. Hauptsprachen. 1847.
[11] El imposibile vencido. 1729.
[12] De l'Eusquere et de ses eredes. 1841.

GYARMATH[1] and others. The language which we call *Turkish* is the *Osmanli*; and, according to the late lamented M. DAVIDS, it is the most perfect of all those commonly called Tartarian, but by him denominated "*idiomes Turks.*" "It is" (says he) "rich, elevated, and melodious. Perhaps it has never been surpassed by any language in the delicacy and exactness of its expressions."[2] "Mirificam habet Turcica dignitatem," says Sir W. JONES.[3] Some of these excellences are no doubt owing to the admixture of Arabic, as a necessary consequence of the adoption of the Mohammedan religion; and others to its connection, from political causes, with the Persian. To the other Tartarian dialects I shall advert hereafter.

16. Of the preceding classes of languages, all but the last are supposed to be connected more or less closely with the Sanskrit, the sacred language of the Brahmins. The relation of any European tongues to those of India does not seem to have been suspected until the latter part of the sixteenth century, when GOROPIUS BECANUS (Johan Becan of Gorp) pointed out many resemblances between Teutonic and Indian words;[4] but unfortunately the inference that he drew from these, was, that the conversation between Adam and Eve in Paradise was carried on in Flemish! Little information of real value in Glossology was to be obtained from the more ambitious undertaking of CONRAD GESNER, in his '*Mithridates, de differentiis Linguarum, tum veterum, tum quæ hodie apud diversas nationes in toto orbe terrarum in usu sunt*' (1555), though he treated briefly of many different languages in alphabetical order, "*Abasinorum, Abgazari, Ægyptiaca, Æolica, Æthiopica,*" &c. The true relations and affinities of these tongues remained long unknown and unsuspected; but in 1784, when Sir WILLIAM JONES delivered his inaugural Discourse as first President of the Asiatic Society of Bengal, it began to be perceived that the *Sanskrit*, the sacred language of India, would open to the Glossologist "an immense mine" of information.[5] And in exploring this, it was soon found, that it led to a better knowledge, than had ever before been attained, of most of the languages of Europe. Hence arose a classification of many languages, as well European as Asiatic, under one common head, called by different writers, *Caucasian*, *Indo-Caucasian*, *Indo-European*, *Indo-Teutonic*, *Sarmatic*, *Japhetic*, and, of late, *Aryan*. That this classification, under whatsoever title it may be ranged, has thrown vast light on the languages both of Europe and Asia, there can be no manner of doubt. Out of the large number of works which have been written on this family of languages, there is none more remarkable than Professor BOPP's 'Comparative Grammar of the Sanskrit, Zend, Greek, Latin, Lithuanian, Gothic, German, and Sclavonic Languages,' which has been translated into English, and has formed the subject

Relation to Indian.

[1] Affinitas Linguæ Hungaricæ cum Linguis Fennicæ originis, &c. 1799.
[2] Grammaire Turke, p. xlvii. [3] Works, vol. ii. p. 360.
[4] Origines Antwerpianæ. 1569. [5] Asiat. Researches, vol. i. p. xiv.

of an able article in the 'Edinburgh Review.'[1] The very title of this work serves to show how widely the relations of the Sanskrit have spread, as well in Europe as in Asia. This was long ago contemplated by Sir William Jones as probable. He said, "that the old sacred language of India was more perfect than the Greek, more copious than the Latin, and more exquisitely refined than either, yet bearing to each of them a stronger affinity, both in the roots of the verbs, and in the forms of the Grammar, than could possibly have been produced by accident." He added, "there is a similar reason, though not quite so forcible, for supposing that both the Gothic and the Celtic, though blended with a very different idiom, had the same origin with the Sanskrit," and "that the old Persian might be added to the same family;"[2] all which has since been amply verified.

Asiatic languages.

17. The *Asiatic* languages considered as a distinct class may be reduced to the following main stems:—1. The before-mentioned *Aryan;* 2, the *Semitic;* 3, the *Tatarian*, or Turk; 4, the *Chinese* and its derivatives;' and 5, the *Malayan*. Of these the three first alone seem to have been known to the Greek and Roman authors; the fourth differs from every other family of languages, in the circumstance that all its words are monosyllabic; and the fifth is widely connected with the island tongues, which may be regarded as belonging to another division of the globe.

Aryan.

18. At the head of the Aryan languages stands the *Sanskrit;* whether originally a spoken dialect, or one systematized by the priests for sacred purposes, has been made matter of doubt; but that it has gone through several gradations is certain. It appears as a fully-developed language in those very ancient compositions, the 'Vedas.' It had undergone considerable change when it was subsequently embodied in the laws of Menu, and in those mystical epics, the 'Mahabharata' and 'Ramayana.' It assumed a different form, about 500 years before our era, in the lately discovered inscriptions on the rocks of Kapurdigiri, so ably deciphered by my learned friend Mr. EDWIN NORRIS;[3] and it is manifestly the origin of most of the dialects still spoken over the hither peninsula of India, though they are more or less vitiated by an admixture of foreign idioms. The Sanskrit was little known in Europe before the publication of HALHED'S 'Code of Gentoo Laws' (1776), in the Preface to which a concise description of it was given, with plates of the Alphabet, and of various extracts from compositions in verse and prose. Shortly afterwards, the study of this language began to be pursued with eagerness, as well in England as on the Continent, and a Professorship of Sanskrit has since been established at Oxford, the chair of which is filled by that highly-distinguished Glossologist, Professor HAYMAN WILSON. Separate Grammars have been formed, both of the parent language and of its derivatives, *e. g.*, of the

[1] Edinb. Review, No. 192, p. 297. [2] Asiat. Res. vol. i. p. 422.
[3] Journal Royal Asiatic Society, No. XII. 1, 154.

Sanskrit, by COLEBROOKE (1805), CAREY (1806), WILKINS (1808), WILSON (1841), and several continental writers; of the *Prakrit*, by LASSEN (1836), of the *Bengali*, by HALHED (1778), of the *Urdù* or *Hindustani*, by SCHULTZ (1741), of the *Hindi*, by ADAM (1833), of the *Guzerat* and *Mahratta*, by DRUMMOND (1808), &c. In several parts of India there are dialects apparently different in origin from the Sanscrit, as the *Tamul* (improperly called *Malabar*), of which there was a Grammar by ZIEGENHALG (1716), and the *Telinga* or *Teloogoo*, by CAREY (1814). With these as well as with the older Indian and Malay, the *Singhalese*, of which different dialects are spoken in Ceylon, seems to have connection. A Grammar of this mixed language was published by Mr. LAMBRICK (1834). The *Pali* language, in which the sacred books of the Buddhists of Ceylon, Ava, and Siam, are written, is supposed to have been once the spoken language of Magadha (now Bahar), and consequently related to the Sanskrit. See BURNOUF and LASSEN's 'Essai sur le Pali' (1826). The '*Zend*' and '*Pehlevi*,' containing the sacred doctrines of Zerdusht (Zoroaster), and comments thereon, have been treated as authentic by ANQUETIL DU PERRON (1771), RASK (1826), BURNOUF (1832), MÜLLER (1839), and other continental Glossologists; but their authenticity was disputed by Sir W. JONES, Mr. RICHARDSON, and Colonel VANS KENNEDY; "so that the subject" (says Professor HAYMAN WILSON) "requires further and more deliberate investigation."[1] The subsequent labours, however, of Colonel RAWLINSON, in deciphering the Persian cuneiform inscriptions, and showing their connection with the *Parsi* and modern *Persian*, may be thought to turn the scale in favour of the continental Glossologists, at least as to the Zend. The *Armenian* language is, in part at least, of an Aryan character, although it contains some traces of connection with the Finnish and other languages of Northern Asia. The oldest Grammar is that of RIVOLA (1624), the latest that of PETERMANN (1837). Of the ancient and now almost extinct languages of Asia Minor, the *Phrygian*, *Mysian*, *Lydian*, *Lycian*, &c., the little that is known seems to rank them in general with the Indo-European.

Semitic.

19. As the Aryan family of languages has been assigned to the descendants of Japhet, so the next which I have to notice has been ascribed to those of Shem; it is therefore styled *Semitic*. The propriety of the denomination has been questioned; bnt the greater or less affinity of the tongues to each other is beyond a doubt. They may be classed as the Hebrew, the Aramean, the Phœnician, the Arabic, and the Ethiopic; of which the first is commonly regarded as nearest to the original stock, and the last as most distant from it in purity.

Hebrew and Aramean.

20. The pure *Hebrew* exists only in the books of the Old Testament. From the time of the Babylonish captivity, the Jewish people, who spoke it, were successively oppressed by mightier nations, until

[1] Journal Royal Asiatic Society, No. VIII. p. 347.

their political annihilation by the Romans, in the first century of the Christian era; since which period, the Hebrew has lost the character of a living language; but has been anxiously cultivated both by Jews and Christians on religious grounds, and in works too well known to need being here specified. Learned men, in general, for a long while, regarded it as a language of divine origin, which might reflect light on other dialects, but could receive none from them. This prejudice was first effectually shaken by SCHULTENS, who, in his inaugural discourse in 1713, as Professor of Oriental languages, maintained that the primitive tongue taught to man by the Almighty no longer exists; but that the scriptural Hebrew, the Syrian, Chaldaic, and Arabic, were derived from it, and served mutually to illustrate each other; and in his '*Origines Hebreæ; sive Hebreæ linguæ antiquissima natura et indoles ex Arabiæ penetralibus revocatæ*' (1724), he explained many passages in the Bible, previously obscure, by reference to Arabic roots. The term *Aramean* is derived from *Aram*, the scriptural name of Syria, Mesopotamia, Chaldea, and Assyria, countries believed to have been originally occupied by the descendants of Aram, the fifth son of Shem.[1] Hence the *Chaldaic* is denominated the Eastern Aramean language, and the *Syriac* the Western. The study of the Hebrew tongue has naturally been much connected with both branches of the Aramean; not only from their similarity of origin, but because the Jews, while they "sat down and wept by the waters of Babylon," gradually acquired both the speech and the letters of their conquerors; and subsequently learned from their neighbours to converse in Syriac. "Ita hæ linguæ" (says MARTINIUS), "non tam re quàm ratione quâdam differunt: Chaldæa lingua purior est, quâ Daniel et Ezras scripserunt: Syriaca impurior, et ab analogiâ Chaldaicâ interdum discedens, quâ Paraphrastæ et Talmudici, ac demum Christi sæculum utebatur."[2] On the relation of all these dialects to each other, additional light will no doubt be thrown by the energetic labours of Colonel Rawlinson and Mr. Norris, in deciphering the Babylonian portion of the cuneiform inscriptions.

Phœnician. 21. Of the *Phœnician* language the few extant remains have given occasion to much learned controversy; but the result of the whole is best to be gathered from the recent work of Dr. GESENIUS, 'Scripturæ linguæque Phœniciæ monumenta, quotquot supersunt, edita et inedita' (1837), in which the inscriptions found at Malta, at Cieti in Cyprus, near Athens, in Sardinia, in Sicily, at Carthage, and in Numidia, as well as the seals, writings, and coins of Phœnician make, are carefully scrutinised and are represented in engravings.

Arabic. 22. The *Arabic* is said to have been anciently distinguished into three dialects, the *Ishmaelitic*, in the northern parts of Arabia, the *Hamyaritic*, in the southern, and the *Koreish*, in the centre. Of these the two former were generally believed to be lost; but the Hamyaritic is said to have been recently recovered by means of some remarkable

[1] Hazlitt, Classical Gazetteer, voc. Aram. [2] Chaldæa Grammatica Præf.

rock-inscriptions on the coast of Aden.[1] The Koreish, having been adopted by Mahomet in the composition of the Koran, has made its way, with the spread of Islam, to the Indian Archipelago on the east, and the Steppes of Tatary on the north: it had once prevailed in Spain on the west, and is still taught and used in Central Africa on the south. Its Dictionaries and Grammars are too numerous, and too well known to need recapitulation here.

Tatarian.

23. The name of *Tatars* or *Tartars* has been loosely given to many nations, or tribes, in Middle and Northern Asia, nearly in the same way in which the classical writers employed the term 'Scythian.' At present, most writers include under the designation of Tatars, the *Tungusians*, *Mongols*, and *Turks*, whose languages have many points of resemblance. A comprehensive view of these various dialects was taken by the late M. ABEL-REMUSAT, in his '*Recherches sur les langues Tartares, ou mémoires sur différens points de la grammaire, et de la littérature des Mandchous, des Mongols, des Ouigours*,' &c. (1820). To the Tungusian race belong the conquerors of China, there called *Mantchus*, who possess a literature much studied in France, especially since the publication of M. LANGLÈS' '*Alphabet Tartare Mantchou*' (1787), and his '*Dictionnaire Tartare Mantchou Français*' (1789), compiled from a MS. of AMYOT. Of the Mongol there are three dialects—those of the eastern or proper *Mongols*, the western or *Calmucks*, and the *Buryaets*. The Mongol Dictionary of KOVALEVSKY (1835) and his Grammar (1844) are among the latest compilations on that dialect. The several *Turk* dialects are ably explained in the Turkish Grammar (1832) of the late Mr. LUMLEY DAVIDS, of whose premature death I have before spoken. He classes them, as at present existing, under ten heads—the Ouighour, Jagataian, Kabojak, Kirghiz, Turcoman, Caucaso-Danubian, Austro-Siberian, Yakout, Tchouvach, and Osmanli. Of these the first was the earliest cultivated, but as those who speak it have had little intercourse with foreigners, it retains its ancient simplicity; whilst the Osmanli, the court and learned language of the Turkish empire, having been enriched by a large infusion of the Arabic and Persian, and by numberless literary compositions in modern times, has become far the most copious and refined. Of the Ouighour writings the remains are very few and scarce; the oldest appears to bear date A.D. 1434. It is in the Bodleian Library, but was entirely mistaken both by Dr. Hyde and Sir W. Jones. The Jagataian dialect was formerly very like the Ouighour; but in recent times it has approximated to the Osmanli. The Kirghis are also said to have been once a literary people, but they have retrograded to comparative barbarism. Of the remaining dialects some have a mixture of the Finnish; and the tribes which speak them are generally uncivilized. Some or other of the Turk dialects are now used by nearly all the nations dwelling between the Mediterranean, Siberia, and the frontier of China, and between the extreme boundary

[1] Forster, Historical Geography of Arabia. 1844.

of Siberia and India. Moreover, the Turkish (Osmanli) is the predominant language in Egypt and the Barbary States, and even in several provinces of Persia.

Chinese and Indo-Chinese.

24. The languages of China and of some neighbouring nations constitute a family widely different from any of the preceding. In the vast empire of China the written language must be distinguished from the spoken. Of the former, which has for many centuries been highly cultivated, I shall treat hereafter. The spoken language is entirely monosyllabic; the syllables end either in a vowel or a nasal consonant, and several of our consonants are unknown to the Chinese. The number of words distinguished by articulation is very small, being reckoned by Fourmont at 383, and by Bayer at 352, whilst Remusat says, "in the Dictionary which I have compiled for my own use, I have reduced the number, without inconvenience, to 272.[1] Most of the articulate words, however, admit of variation by the *tones* in which they are uttered. The effect of these tones in pronunciation is scarcely perceptible to a European ear; but even taking them into account, the whole number of words does not exceed 1600.[2] Many words, however, in all languages, have different and unconnected significations. As in English the word *pound* signifies "a certain money of account," an "enclosure for the confinement of straying cattle," and "to bruise in a mortar;" so in Chinese the word *pe* signifies "cloth," "a hundred," "a cypress," and "a prince." Such are the imperfections of the language in respect to its vocabulary; and the grammatical relations of the words, as will hereafter be shown, are equally inartificial. There are, at least, five languages which fill nearly all the countries from China to the borders of Bengal, and which agree with the Chinese in three obvious characteristics, those of being originally monosyllabic, nearly all intonated, and without inflection.[3] These languages have been termed Indo-Chinese.[4] The designation *Anamitic* is given to the language which prevails, with slight differences, in Cochin-China, Tonquin, and Camboya. Here the words are mostly of Chinese origin, and the written characters of the Chinese are in use, as is the case in Corea. In *Laos* those characters are disused, as they are in all other countries approximating to Bengal; and alphabetical systems are employed, more or less similar to the Sanskrit.[5] In *Tibet* the words are intonated, as in China; but the writing approaches to the Bengal alphabet.[6] The *Burman* language is radically monosyllabic, and the pronunciation leans to the Chinese: in its formation, too, it seems to resemble the Chinese; but in its idiom and construction it resembles the languages of Hindostan, and may consequently be said to partake both of the monosyllabic and polysyllabic systems.[7] Dr. LEYDEN says

[1] Remusat, Essai, p. 55.
[2] Ibid. p. 56.
[3] Marshman, Chin. Gram. 193.
[4] Leyden, Dissertation on the Indo-Chinese Languages.
[5] Marshman, 149.
[6] Georgius Alphabet Tibetan.
[7] Carey, Burman Gram. p. 7.

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nearly the same of the *Arracan* language, which he calls the *Rukheng*.[1] The *Siamese* use the Chinese intonations, but adopt the Sanskrit alphabet with small variation. Of the *Peguan*, otherwise called *Moan*, but little is known. There was, probably, a time, as Mr. Marsham thinks, "when all the countries west and south of China, up to the very borders of Bengal, comprising an extent of country nearly a thousand miles in length, used the Chinese colloquial medium."[2] How far this opinion may be found correct,—whether the present languages of those countries may not be, in part at least, of Tatarian origin,—and whether even Chinese itself may not be a Tatarian dialect,—must be left to be decided by the researches of future glossologists. Together with the Indo-Chinese are to be ranked the different dialects of the *Japanese* language, as spoken in Niphon, Jeso, and some smaller islands, among which is Loo-Choo. An English and Japanese vocabulary was published in 1830 by W. H. Medhurst, and a vocabulary of the Loo-Choo language is to be found in Capt. B. Hall's voyage to that island. These languages differ radically from the Chinese, though they have adopted many Chinese words. The Chinese characters also are occasionally intermixed with those of Japan, though the latter differ from them in great part.

25. The term *Malayan*, pronounced by the natives *Malayu*, is given to many dialects prevailing on the southern part of the further peninsula of India, and in the islands of Sumatra, Java, Borneo, Celebes, &c., as far to the eastward as the Moluccas, to the southward as Timor, and to the northward as the Philippines. In the greater part of these countries it is confined to the sea-coasts, while other tongues are spoken in the inland parts, and in these cases it is much mixed with Hindoo and Arabic; but in Sumatra it appears to have been from a period of obscure antiquity the language of the dominant people in the interior. Whether it came from any and what other country to Sumatra is beyond the reach even of tradition; but that it was brought from that island to the Peninsula, now called Malayan, is sufficiently proved, and that it was widely diffused in many other directions by the commercial activity of the Malayan race is incontrovertible. To MARSDEN'S 'Grammar of the Malayan Language' (1812), is prefixed a very clear and full introduction, describing the circumstances of the language in reference to the countries where it prevails, and to the other tongues from which it has received accessions, and enumerating the attempts of Dutch and other writers to render it accessible to the European student. Subsequent treatises have entered more deeply into these researches. Among these one of the most remarkable is that of W. V. HUMBOLDT (in the 'Transactions of the Royal Academy of Sciences at Berlin for the year 1832'), on the *Kavi* language, a dialect employed in the island of Java, but only, as it should seem, in the dramatic representation of certain mythological legends. To this is added, by the same author, a comparative view of the languages which

Malay.

[1] Leyden, Dissert. [2] Chinese Gram. 151.

he regards as derived from or cognate with the Malay, viz., those of Java, Bugi, Madagascar, Tonga, New Zealand, Tahiti, and Hawaii (Otaheite and Owhyhee), the Tagala, &c.

Indo-Pacific. 26. Of these last-mentioned languages, several have been classed with others under the title of *Indo-Pacific* languages by Mr. LOGAN, the able editor of the 'Journal of the Indian Archipelago.' He divides the whole into seven groups: 1st, Polynesian; 2nd, Micronesian; 3rd, Papuanesian; 4th, Australian; 5th, Eastern Indonesian; 6th, Western Indonesian; and 7th, North-Eastern Indonesian:[1] each group being named from the regions where a peculiar form of speech chiefly (but not always exclusively) prevails, so far, at least, as has hitherto been ascertained; for in several instances the knowledge acquired of the different dialects is but superficial.

The term *Polynesian*, which has been employed by several writers with a very various latitude of signification, is applied by this writer to the dialects of the Samoan, Tongan, New Zealand, Tahitian, Rarotongan, Mungarwan, Paumotuan, Waihuan, Nukuhivan, and Hawaiian languages; and also to those of Fakaafo, Vaitupu, Rotama, Figi, and the Trikopian and Vanikoran tribes. Of these many are well known: as the Tonga, from Mariner's 'Voyage' (1817); New Zealand, from Kendall's 'New Zealand Grammar and Vocabulary' (1820); the Tahitian (Otaheitan), and Nukuhivan (Marquesan), from Buschmann's '*Aperçu de la Langue des Isles Marquises and de la Langue Taitienne*' (1843); the Hawaiian (of Owhyhee), which seems little more than a dialect of the New Zealand, from Andrews's 'Hawaiian Vocabulary' (1836), &c.

Of the *Micronesian* group, only short vocabularies are known of Tobi, Pelew, Carolinia, Mille, Radak, and Ulea.

The *Papuanesian* includes the languages of Tanna, Mallicolo, and New Caledonia. Of these islands, the southern, which are least known, are believed to retain in its purest state their ancient tongue, which in the northern are more mixed with a Polynesian element. In Marsden's miscellaneous works, notice is taken of the language of Tanna and Mallicolo, in the New Hebrides, and also of that of New Caledonia.

The *Australian* includes Australia, properly so called, and Tasmania, of which many vocabularies have been collected from the neighbourhood of Bathurst, Wellington, Peel River, Murray, Liverpool, Sidney, Macquarie, Moreton Bay, Mount Norris, Coburg, Croker's Island, Port Essington, &c.; and it has been observed that some from the most distant localities are most like each other, whilst others from near vicinities are most widely different. The natives who speak these dialects are blacks, sometimes called *Negritos*, to distinguish them from the African negroes, than whom they are much lower in the scale of civilization. Some rudiments of grammar, and pretty full vocabularies, have been published, particularly by Teichelmann and Schurman (1840), and Moore (1842).

[1] Journal Ind. Archipel. vol. v. p. 286.

The *Eastern Indonesian* languages comprise those from Aroo, on the south-west of New Guinea, to Sumbawa, the Papuan Islands between New Guinea and the Moluccas, the Moluccas, Celebes, Pulo Nias, and Zilanjang. The speech of the New Guinea islands is radically of Negrito origin, but mixed by means of commerce with Malay words. The speech of Sumbawa is of a still more mixed character, and is reckoned by Marsden as a branch of the Malay; as are those of the Moluccas and Celebes.

The *Western Indonesian* comprise the dialects of Lombok, Bali, Borneo, the Malayan Peninsula, and Sumatra, which last-mentioned island, as I have before observed, is considered to be the earliest known seat of the Malayan language.

The *North-eastern Indonesian* embrace the *Philippine* and *Formosan*. Of the Philippine dialects the most important is the *Tagala*, of which several vocabularies and grammars have been compiled. The Formosan is otherwise called the *Sideian*, and is divided into several dialects. Klaproth has written, '*Sur la Langue des Indigénes de l'Isle de Formose*.'[1]

In most of the seven groups above mentioned there are many languages or dialects as yet undescribed. The prevailing character of those, here called Polynesian, is vocalic, harmonious, and flowing, but with a small number of articulations, whence it often degenerates into excessive weakness. In most of the Eastern Indonesian the proportion of consonantal terminations is small. In the Western and North-Eastern Indonesian there are more consonants, and a tendency to nasal terminations; indeed in the ruder dialects of these, strong nasal and guttural articulations abound, and the pronunciation is smothered and intonated. The Papuanesian and Australian are represented in general as highly vocalic: some of the latter are exclusively vocalic in their terminations; but the information hitherto obtained of the various dialects of the former is but slight. Such are a few of the principal remarks made by Mr. Logan on the Indo-Pacific languages.

27. The vast continent of Africa being above 4,000 geographical miles in extreme length, and nearly as much in extreme breadth, and having been in very great part unexplored either in ancient or modern times, is consequently occupied by a vast variety of races, nations, and tribes, few of whom have attained any high degree of civilization, whilst many are sunk in barbarism, and others are wholly unknown to Europeans. Hence it may be easily inferred that their modes of speech are very various, differing widely amongst themselves, and from the more cultivated tongues of Europe and Asia, as well in formation as in construction. The number of languages and dialects, in this quarter of the globe, was calculated by Adelung, as I have mentioned, at 276; and of about 100 he gave short specimens. Subsequent additions to our knowledge have been made in the vocabularies, grammars, and treatises of missionaries, travellers, and others. To classify and arrange such a heterogeneous mass of materials, on any sound glossological African.

[1] Journal Asiatique, 1822, i. 193.

principles, is beyond our present powers, not only from their number but from the changes which most of them have undergone from foreign influence, particularly from ancient Phœnician colonization, and from the far more penetrating effect of Mahometan proselytism, which has continued for centuries, and is still in active operation. That traces may exist here, as well as in other parts of the globe, of the great tripartite division of Japhetic, Semitic, and Hamitic tongues, or that nearly all Africa, south of the Equator, may be glossologically considered as forming but a single family, it would perhaps be as wrong positively to deny, as premature dogmatically to assert. These are possible results of an induction which we are not yet in a position to establish on certain grounds; and in glossology, as well as in other inductive sciences, preconceived theories (such as Bacon, in his pedantic style, calls "idols of the theatre") are especially to be guarded against. It may therefore, for the present, suffice to begin with certain local divisions of the continent, as the North, the North-East, the Interior, the West, the East, and the South.

North African.

28. From Morocco to the bounds of Egypt, the languages now spoken in the North of Africa are of three kinds. Turkish is the dominant tongue at the few points where the Government officers are Turks. Arabic is the language of the cultivators of the plains; but the mountain parts are occupied by an ancient people, supposed to be descended from the Libyans, Numidians, or Mauritanians of classical history. In Algiers they are known as *Kabyles* (literally tribes), in the northern parts of Morocco they are termed *Berbers*, and in the southern and western valleys of the Atlas they are called *Shellooh* or *Amazirgh*. The language of these three portions of the natives differs considerably at present, but is clearly the same in origin; and so is the *Terguah*, or dialect of the *Tuaricks*, the great nomadic tribes of the desert of Sahara.[1] With the preceding is sometimes reckoned the *Tibbo* language, but, as it seems, incorrectly. The language of the *Guanches*, the former natives of the Canary Islands, is supposed to have been cognate with the Berber.

Coptic.

29. In Egypt, on the north-eastern border of Africa, occurs the *Coptic* language, which is supposed to bear to the ancient Egyptian nearly the same relation as the Italian does to the Latin. It is divided into the *Sahitic* of Upper Egypt, and the *Bahiric* of Lower Egypt; the former is thought most to resemble the ancient language; the latter has a subordinate branch, called the *Bashmuric*. The recent speculations of YOUNG and CHAMPOLLION have given a new interest to the study of the Coptic language, the grammar of which has been ably treated by TATTAM,[2] ROSSELINI,[3] and PEYRON.[4]

Nubian and Ethiopic.

30. Tracing upwards the course of the Nile, we come first to the

[1] Hodgson, Notes on N. Africa, &c. 1844.

[2] Grammar of the Egyptian Language. 1830. Lexicon Ægyptiaco Latinum. 1835.

[3] Elementa Linguæ Ægyptiacæ. 1837.

[4] Lexicon Ling. Copt. 1835. Grammat. Ling. Copt. 1841.

tongues of *Nubia* and *Dongola* (which agree together in the main, but differ from those of the neighbouring countries), and then to the *Ethiopic*. The term Ethiopic has at different times been employed with great latitude. The most ancient Greek writers confounded under it many nations as well Indian as African; and what seems more remarkable, some modern glossologists have confounded Ethiopic with Chaldean![1] At present, however, it is confined to Abyssinia and the neighbouring countries, and is well distinguished into the *Axumite* or old *Gheez*, the *Tigré* or modern *Gheez*, and the *Amharic*, the present popular and court language of Abyssinia; besides some inferior dialects. The 'Ethiopic Lexicon and Grammar' of LUDOLF (1661, 1702) afford the amplest information as to the radical formation and structure of the Ethiopic language, and show that it has some affinity (though distant) to the Arabic and other Semitic tongues. Dependent on the Abyssinian Government are some tribes, speaking different languages, such as the *Agows*, about the sources of the Tacazze, or Blue Nile.

Interior.

31. In crossing this vast continent, from the sources of the Nile to the Western Ocean, the inland territories, so far as they are yet known to us, appear to be occupied by nations, which rapidly arise and decay in consequence of their frequent wars. Of late years we learn that *Bornou*, which lies between the central Lake *Tchad*, and the great mart of *Timbuctoo*, has become dominant over a large extent of country, including *Houssa*, *Begharma*, and *Mandara*. It is said that with the languages of Bornou, Houssa, and Yoruba, which differ from each other, any one might travel from the Western coast to the very heart of Africa. The Bornou, Begharma, and Mandara tongues have been illustrated by KLAPROTH[2], the Bornou by Mr. NORRIS.[3] Of the Houssa language, a very full vocabulary has recently been forwarded to this country by the enterprising traveller, Dr. BARTH, and it has been thought to contain some remains of the old Punic. Of the Yoruba, a short vocabulary is given by CLAPPERTON, and a much larger by CROWTHER, with remarks by VIDAL.[4]

West Coast.

32. On the Western coast, from Senegal to Congo, are numerous tribes or nations, differing more or less in language; but how far their separate dialects can be traced to a common origin, it is at present impossible to say. The principal tribes, proceeding southward, are the *Foulahs*, *Jaloffs*, *Feloops*, *Mandingos*, *Bulloms*, *Soosoos*, *Timmanees*, *Ashantees*, &c. The speech of the *Foulahs* is soft and pleasant; the *Fellatah* is a dialect of it spoken by a tribe which has spread its conquests far into the interior. Of the *Jaloff*, called also *Wolofe*, a Dictionary and Grammar have been published by DARD (1828) and ROGER (1829). The *Mandingo* tongue is widely spread, in different

[1] Victorius Chaldeæ seu Æthiopicæ Linguæ Institutiones. 1548.

[2] Essai sur la Langue du Bornou, suivi des Vocabulaires du Begharmi, du Mandara, et du Timbuctu. 1826.

[3] Grammar of the Bornu or Kanuri language. 1853.

[4] Vocabulary of the Yoruba language. 1852.

dialects, including those of Bambouk and Bambara; but has received from the Mahometan teachers many Arabic words. See MACBRIAR'S 'Mandingo Grammar' (1837). Of the *Bullom* language, a Grammar and Vocabulary were compiled by NYLANDER (1814); a Grammar and Vocabulary of the *Soosoo* language was published in 1802, and is said to be the first instance of writing (except, perhaps, in Arabic characters) ever practised in any of the languages of Western Africa. The *Timmanee*, of which the *Logo* and *Krango* are dialects, has an affinity to the Bullom, and both are said to have a pleasing sound. The Soosoo, too, is as soft and vocal as Italian; but proceeding southward the languages are found to be much harsher. The *Ashantee*, *Fantee*, and several other dialects, are closely connected together; but the first is described as the best sounding and best constructed.

East Coast. 33. Proceeding southward from Abyssinia to Mozambique, we first meet with the *Gallas*, a savage people, of whose language K. TUTSCHEK has compiled a Lexicon (1844) and a Grammar (1845). Dr. KRAPF has published a Vocabulary of six East African languages (1850). The *Somaulis* are thought to be a more civilized offshoot of the Gallas, whom they resemble in language. The *Sowaulis*, or *Suahelis*, though so similar in name, appear to be totally different in origin and language. Many other tribes, of whose languages little is known, occupy the inland parts and the coast as far as Mozambique. The great island of Madagascar, lying off this coast, is occupied by tribes speaking a Malayan dialect, of which several Vocabularies and a Grammar have been published.

South Africa. 34. I consider South Africa as extending to the Cape of Good Hope, from Mozambique on the East Coast, and from Congo on the West. It seems probable that the earliest inhabitants of all this region were of a race called Namaquas, Koranas, or Hottentots, whose language was radically the same but distinguishable in dialect. A different race, of which the two branches are the *Kafir* and *Sechuana*, or *Bechuana*, appears to have advanced from the northward, driving the weaker inhabitants before them. The languages of the two races are essentially different; but those of the Kafir and Sechuana tribes are evidently dialects of a common mother-tongue, which seems to have once prevailed, and perhaps partially does so still, from the northern boundary of the Cape Colony to the Equator. In Congo, Angola, and Loango, on the West Coast, the languages spoken are evidently of the same class; and on the East Coast the natives of Delagoa Bay, the Makooa tribes, and the Sowauli, speak languages but slightly different from the Sechuana. LICHTENSTEIN published some remarks on the languages of the Hottentots and Kafirs in 1808, and ARCHBELL'S Bechuana Grammar appeared in 1837. BRUSCIOTTI drew up a slight grammatical treatise in Latin on the *Congo* language in 1659. De CANNECATTIM compiled a Dictionary and Grammar of the Angola language (otherwise called Bunda) in 1804-5. Whether the language of the wretched savages, called *Bosjemen*, be a corrupt dialect of the Hottentot, or an

entirely distinct tongue, has been matter of dispute. Those who maintain the former, assert that the Bosjemen purposely changed their words, that their persecutors might not understand what they were saying.

35. It may be well supposed that the vast continent of America, above 10,000 miles in length, embracing every variety of climate and of terrestrial formation, inhabited by numbers of tribes, many of them unknown to the other members of the same continent, and all, till a late period in history, cut off from intercourse with the other quarters of the globe, should exhibit modes of speech widely different from any of those to which I have hitherto adverted. Such, in fact, is the case. The modifications of expression may appear to us new and strange; but on examination we shall find them emanating from the primary principles which belong to our common human nature. "Here" (says M. DUPONCEAU) "we find no monosyllabic language like the Chinese, and its cognate idioms; no analytical languages like those of the North of Europe, with their numerous expletive and auxiliary monosyllables; no such contrast is exhibited as that, which is so striking to the most superficial observer, between the complication of the forms of the Basque language, and the comparative simplicity of those of its neighbours the French and Spanish;" but yet "the American languages are rich in words and regular in their forms, and do not yield in those respects to any other idiom."[1] These remarks, indeed, were meant by their talented author to apply chiefly to the languages of North America; but with some exceptions they may be considered applicable to the known languages of the whole continent, which are divided by Adelung into those of the Southern, Middle, and Northern parts of the Continent. America.

36. Conformably to the plan of the great Glossologist, I begin with the Southern extremity of the American Continent. Here we find different tribes of the Moluches and Puelches. Of the language of the *Moluches*, or *Araucans* (the original inhabitants of Chili), a Grammar and short Vocabulary were published by FALKNER (1774). Advancing Northward to the borders of Brazil, we meet with the *Guarani*, of whose language, which spreads to Peru, Paraguay, and the Rio de la Plata, a Vocabulary and Grammar were compiled by RUIZ DE MONTOYA (1640). The *Mbaya*, or *Guaykura*, spoken on the left border of Paraguay, is said to bear a resemblance in its structure to the Basque language. The *Abipones*, in Paraguay, have a peculiar and well-sounding language. The *Quiché*, or *Quichua*, the ancient language of Peru, has been illustrated by many writers, Spaniards, from DE ST. THOMAS, in 1560, to RUBIO and chiefly FIGUEREDO, in 1754. It is a well-sounding language, suited both to Rhetoric and Poetry. The *Aymara*, which bears a great resemblance to it, is spoken by Indians in the Northern districts of the Argentine Republic and in the Southern of Peru. Of this language, a Grammar and Vocabulary were compiled by BERTONIO (1603-1612). Of the *Yunga*, which is spoken in part of Peru, but is wholly different from South America.

[1] Preface to Zeisberger, p. 77.

the Quichua, a Grammar was drawn up by DE LA CARRERA (1644). Among the languages East of Peru is the *Moxa*, of which a Grammar was written by P. MARBAN (1701), and which has an affinity to the *Maipuran*, one of the most widely-diffused throughout the district of the Oronoko; whereas the neighbouring *Sapibocoui* bears a striking resemblance to the Quichua. The *Aguan*, *Omaguan*, *Enaguan*, and *Yurimaguan*, are branches of the languages spoken by a once-powerful people on both banks of the Maranhon and Oronoko. The *Achaguan*, which has been mistaken for a dialect of the Maipuran, is a soft and well-articulated language; whilst the *Salivan* abounds in nasals. The *Yarura*, *Betoi*, and *Situfa*, in New Granada, are cognate dialects: of the first-mentioned, a manuscript Grammar, from the collection of W. v. Humboldt, is preserved in the Royal Library at Berlin. On the North coast of South America are found the Arawaks, Tamanaks, and Caraibs. Of the *Arawak* language an account is given by C. QUANDT.[1] The *Tamanaks*, once a numerous, but now a diminished people, speak a language resembling that of the Caraibs, or *Galibis*, which is represented to be the most harmonious and best constructed of all the American languages, and to have this peculiarity—that the two sexes speak different dialects. A Caraib Grammar and Dictionary by RAYMOND were published (1665-1667), and a Galibi and French Dictionary and Grammar (1763). In the Western Highlands of this coast was the *Muysca* nation, now extinct, of whose language a Grammar was written by B. DE LUGO (1619).

Middle America.

37. Under the head of Middle America, Adelung includes the Islands called the Antilles, or West Indies, and the mainland Northward from the Isthmus of Darien to the Rio Colorado on the Gulf of California, and the Rio Bravo on that of Mexico. The ancient languages of the Islands are almost wholly extinct. The original name *Haiti* has been restored to the island named by the Spaniards Hispaniola, or St. Domingo; but every other trace of the language has disappeared. The Caraib language, remains of which are found (as I have observed) on the neighbouring mainland, was formerly spoken in all the smaller Antilles, and is said to be partially extant in Trinidad and Margarita: its affinity to some Polynesian tongues is maintained by M. BERTHELOT.[2] Proceeding to the mainland, we find a native language, the *Kachikel*, of which a Professorship was established in the University of Guatemala, and a Grammar and Dictionary compiled for teaching it. Of the *Poconchi*, also in the state of Guatemala, a Grammar was composed by GAGE (1655), and in this, as well as in the neighbouring *Maya* tongue, some words seem to be derived from a Finnish source. On the Table-land of Mexico the most remarkable language is that of the *Aztecs*, or proper *Mexicans*, a people as odious for their sanguinary human sacrifices as they were remarkable for their political power, their architectural works, Picture-writing, Poetry,

[1] Nachrich von Suriname, &c. 1807.

[2] Mémoires de la Société Ethnologique, II. i. 253.

Music, and Astronomy. Their language was consequently very copious, and many Grammars and Dictionaries of it have been composed, from the Vocabulary and Grammar of DE MOLINA (1571) to the Grammar of SANDOVAL (1810). Grammars have also been formed of the *Potonaka*, *Huaxteca*, *Otomi*, and *Tarasca* tongues, spoken in the adjoining countries. In California are found the *Waikur*, and its sister tongue, the *Cora*. The *Tarahumara*, in New Biscay, is cognate with the Mexican, and has received a Dictionary from STEFFEL (1791), and a Grammar from TELECHEA (1826).

North America.

38. The remaining Languages of America occupy that continent from the North of New Mexico to the Frozen Ocean. Exclusive of the English tongue, now dominant throughout nearly the whole of this vast extent, numerous native languages and dialects are still spoken, and several have become extinct, leaving few memorials of their existence. In classifying, or even enumerating, these different modes of speech, one great difficulty arises from the various names given to the Tribes by themselves and by foreigners, and from the confusion of generic with specific distinctions. Thus the *Upsarokas* are called by the English *Crows*, by the French, *Souliers noirs*, and by the Mandans, *Wattasun;* and are divided into the *Ahnahaways*, *Kikatsas*, and *Allakaweahs*, the latter of whom are named by the English *Paunch* Indians, and by the French, *Ventrus*. So, those who call themselves *Nadowessis* and *Dahkotahs*, are by others termed *Asseenaboines*, *Assinipoils*, *Asseeneepoytuks*, *Sioux*, *Escabs*, and *Stone* Indians; and similar varieties occur in the designation of almost all the native tribes of North America. Many collections of vocabularies have been made, particularly by scientific bodies in the United States, and by individuals, especially Missionaries. President Jefferson is said to have collected fifty vocabularies of the aboriginal tribes within his reach. The American Philosophical Society possesses many Dictionaries and Grammars of a like nature. Grammars of various native Dialects have also been compiled, and Translations of the Scriptures and religious tracts composed, in those dialects. In 1666, the Missionary ELIOT published his 'Indian Grammar begun;' a work, as the title implies, merely elementary. After a long lapse of time, Dr. JONATHAN EDWARDS wrote his paper on the *Mohégan* dialect. In the then state of Glossology this was a contribution of some importance; but its value was much lessened by the imperfect views which the reverend Author had taken of grammatical principle. He was succeeded by other Missionaries, ZEISBERGER, HECKEWELDER, and HOWSE, who will be hereafter noticed. Among the writings of a more general nature, on these languages, may be remarked those of Messrs. SMITH BARTON,[1] DUPONÇEAU,[2] PICKERING,[3] and

[1] New Views of the Tribes of America. 1797.
[2] Memoire sur le Système Grammatical, &c. 1838.
[3] Remarks on Indian Languages of N. America. 1831.

GALLATIN.[1] The classifications adopted by these and other writers are as yet far from concordant; nor is any one of them perfectly satisfactory; which, indeed, in the imperfect state of information on this subject, could not reasonably be expected. We may, however, in a loose and general way, distinguish several languages or dialects, some in the southern part of the United States, as *Floridian;* some advancing in a north-eastern direction, as *Delaware;* others inclining rather to the north-west, as *Iroquois;* and the most northerly of all, as *Esquimaux.* But besides these great branches, there are some on the west coast, and some in the interior and central parts of North America, of which too little is known to place them in any distinct Class.

Floridian. 39. The *Floridian* tongues may be divided, according to Bartram, into three classes, of which he names the principal dialects, the *Creek*, the *Uche*, and the *Stincard*. The Creeks, otherwise called *Muskogulge*, came (as he thinks) from the south-west, beyond the Mississippi to the northern part of the Floridian Peninsula; and their tongue was pleasing in sound, with a gentle and musical pronunciation altogether avoiding the letter R. The *Cherokees*, on the contrary, sound that letter fully, and their speech is loud and somewhat rough. The *Chickasaw* and *Choctaw* dialects are reckoned among the Floridian; but they seem to differ considerably from the Creek. Besides the tribes here mentioned others of the Floridian class were the Shawanese, Natchez, Kikkapoos, Otakapas, &c., some of whom have now become extinct.

Delaware. 40. The term *Delaware*, by which I have distinguished a whole class of languages, is strictly applicable only to a portion of them otherwise called the *Lenni Lenape*. The former name, however, has become known in Europe, as having been illustrated by the grammar of ZEISBERGER, and by the speculations of DUPONÇEAU, PICKERING, W. HUMBOLDT, and VAIL. The country once occupied by numerous tribes speaking cognate languages called Algonkin, Chippeway Mohegan, Lenni Lenape, Cree, &c., lies between the fortieth and sixtieth degrees of North latitude, and extends westward from the upper part of the Mississippi to the Atlantic. The earliest attempt to reduce these languages to rule was in GRAVIERS' 'Illinois Grammar' (1690). Of the *Algonkin* a Dictionary was contained in the 'Voyages' of LA HONTAN (1735). Of the *Chippeway* a vocabulary was given by LONG, with "a table showing the analogy between the Algonkin and Chippeway languages" (1791). The *Mohégan*, or language of the Muhaeekaneew (*i. e.* Eastern people), was treated at large, as before said, by Dr. JONATHAN EDWARDS (1788). ZEISBERGER's Grammar of the *Lenni Lenape* was translated from the German MS. by Mr. Duponceau (1827). HECKEWELDER wrote on the same language; and an excellent Grammar of the *Cree* language by Mr. HOWSE, with an analysis of the Chippeway dialect, from the notes of Mr. PETER JONES, was published (1844).

[1] Synopsis of Indian Tribes. 1836.

41. The *Mohawks*, who dwelt far to the west, near the falls of Niagara, claimed pre-eminence in the celebrated confederacy of the five, and afterwards six nations, called by the French *Iroquois*, and by the Dutch *Maquas*, *Mengwe*, or *Mingos*. The members of this confederacy were the *Mohawks*, *Senecas*, *Onondagos*, *Oneidas*, *Kayugas*, and, subsequently, the *Tuskaroras*. Connected with them were several minor tribes, the Hurons, Hochelagas, Canaways, Nanticokes, &c. Heckewelder considers the Sioux to belong to this class; but his opinion seems incorrect.[1] Primers have been framed in the languages of the *Mohawks* and *Senecas*. A vocabulary of the Huron dialect was given by LA HONTAN in his 'Mémoires de l'Amerique' (1704), and a complete Grammar of the *Onondago* was compiled by the zealous missionary HECKEWELDER. Iroquois.

42. The term *Esquimaux* is said to be borrowed from the Algonkin language, and is applied to tribes dwelling along the northern coast of America from Behring's Straits to Labrador and Greenland, who call themselves *Innuit*. Their language has been distinguished into the *Karalite* or Greenland; the *Eastern Esquimaux*, on the coasts of Labrador, and sometimes reaching to the Gulf of St. Lawrence; and the *Western Esquimaux* from the mouth of the river Mackenzie to Norton Sound. Of these latter, or related to them, many various tribes are met with, as the *Kinnai* and *Ugualyashmutzi*, in Russian North America, the *Ahwhaeknanhelett*, the *Ootkooseckkalingmœoot*, the *Kangorrmœoott*, &c. Captain WASHINGTON compiled for the use of the Arctic expeditions (1850), a vocabulary, in three parallel columns, of the dialects spoken in Kotzebue Sound on the west, Melville Peninsula in the centre, and the coast of Labrador on the east. Of the Greenland tongue several Grammars have been formed, from that of EGEDE (1750),[2] to that of KLEINSCHMIDT (1851).[3] Esquimaux.

43. Besides the North American languages which may safely be referred to one or other of the classes above mentioned, there are some of which it is doubted whether they can enter into this classification, or are of a totally different origin, thus HECKEWELDER reckons the *Sioux* or *Nadowassie* as an Iroquois dialect; but L. CASS showed it to be a separate and independent language. The last-mentioned Glossologist, too, considered the *Pawnee* to be a language belonging to no one of the classes above enumerated. Of the language of the *Killamucks* on the West Coast, south of the Columbia, the origin does not seem clear. And, finally, there are, in the interior, tribes of whose speech too little is known to give them any place in classification. Uncertain.

[1] Gabelentz, Dakota Sprache. 1852.
[2] Grammatica Grœnlandica Danico Latina. 1750.
[3] Grammatik der Grönländischen Sprache. 1851.

CHAPTER II.

OF DIALECTS.

Language and Dialect confounded.

44. THE terms "Language," and "Dialect," which occur, in the very outset of Glossology, as distinctive, have nevertheless been left, by the generality of writers, without any strict definition. The word "*Language*," when used as an *universal* term, signifying a power which man possesses, in contradistinction to brutes, is sufficiently intelligible; but the case is different, when the same word is used as a particular term, signifying the mode in which that power is exercised by certain bodies of men, as "the English language," "the Algonkin language," &c. In this latter sense, taking a language as an integer, we may consider a *Dialect* as a fractional part of it, and an *Idiom* as another fraction; but if we inquire minutely what it is that constitutes "a Language," as distinct from "a Dialect;" we shall often find great diversities of opinion among eminent glossologists. Many persons regard the Scottish tongue, for instance, as a *dialect* of the English; but Dr. JAMIESON, a very able, though somewhat prejudiced writer, strenuously contends for its antiquity, as a separate *Language*. Similar diversities of opinion occur, as to the relation of the Portuguese to the Spanish, of the Provençal to the Northern French, &c. So Vater says of the Indo-Chinese tongues, "whether they are to be called descendants of the Chinese language, or mere compounds of that and others, must, on account of our imperfect knowledge of them, remain for the present undecided."[1]

Dialects local and personal.

45. By the term *Dialect*, the Italian *Dialetto*, or the German *Mundart*, most writers intend only a provincial, or, at least, a *local* peculiarity of speech; but Vater has, I think, judiciously ranked, with these, other peculiarities, which may be called *personal*, consisting either of *vulgarisms* (or at least low colloquialisms); or of *technical* terms and phrases; or of *obsolete* words and expressions. All these bear to the standard language of the country, where they are spoken, a relation similar to that which the local dialects bear; and, like the latter, they often help to elucidate identity of origin in different languages, and to show gradual transitions, as well of signification as of sound, in them all.

A Language and a Dialect relative.

46. In the general survey of Languages and Dialects, contained in the preceding chapter, these systems of speech are not attempted to be reduced to separate and permanent classes; because the distinction

[1] Litteratura, p. 178.

between a Language and a Dialect is not positive but relative. If a certain system of speech be taken as a Language, then it may serve as a standard to which some subordinate systems, agreeing with it in the main but differing in minor points, may be referred as Dialects. Thus if we assume an Hellenic language as having existed in ancient times, it may be regarded as the standard to which the Ionic, Doric, Æolian, and Attic Dialects may be referred. But the system which has been taken as a standard on one assumption, may be deemed a Dialect with reference to some more comprehensive standard, and *vice versâ*. For instance, it may be supposed that there was, at a period beyond the reach of history, an Indo-Grecian language, of which the Hellenic and Pelasgic were but Dialects. And, on the other hand, if we assume the Doric to be a language cognate to the Ionic, as the Danish is to the Swedish, or the Portuguese to the Spanish, then we may regard as subordinate Dialects of it the Laconic, the Cretan, and the Sicilian. In my remarks on particular systems of speech, which stand to each other in relations that I have described as integral and fractional, I shall call those belonging to the former category, *Standard Languages*, and those belonging to the latter, *Dialects*.

How dialects differ.

47. Dialects may differ from each other, and from their common standard, in sound, signification, construction, or general effect. They may differ in sound, as to articulation of vowels, or consonants (including in the latter what the Greeks call breathings), or as to length of sound, or pitch, or emphasis. They differ in signification, when they employ different words for the same meaning, or give different meanings to the same word. They differ in construction, when they omit or insert words differently in a sentence, or employ the parts of speech differently, or in a different order; and, lastly, they may differ as to general effect, in point of expressiveness, gravity, vehemence, harmony, or the like. The comparisons which may be instituted between them, in these particulars, must be conducted in the same manner, and be governed by the same principles, as the comparison of Languages, which will form the subject of a future chapter.

Use of studying them.

48. It has been sometimes objected to the study of Dialects, that it tends to perpetuate the corruptions of a standard Language, and employs, on a comparatively worthless object, that time and those abilities, which should rather be directed toward refining the modes of speech, already raised by cultivation to a high degree of regularity, energy, and beauty. But though this objection is not altogether without weight, yet there are other considerations which recommend the study, within proper limits, to serious attention. To the Glossologist it often opens interesting views, not only of the connection of one language with another, but of the formation, utterance, and arrangement of words, in language generally. In respect to general literature, we may observe, that in some languages certain authors devote themselves to the dialect of their age or province; and consequently their works can neither be relished nor indeed understood

without some knowledge of the dialect in which they are written. Who, for instance, can fully enjoy the native humour of BURNS or SCOTT without a knowledge of the Scottish tongue; or the charming simplicity of THEOCRITUS, if not conversant with the Doric? Even in matters of much higher import a knowledge of dialectic peculiarities may help to resolve important questions, such as that raised on the text, *ἀφέωνταί σοι αἱ ἁμαρτίαι σου*:[1] "Thy sins be forgiven thee"— where some learned men have contended that *ἀφέωνται* was to be understood as of the optative mood; whilst others more reasonably state *ἀφέωνται*, in the Attic dialect, to be used for *ἀφεῖνται* the perfect of the indicative mood.

49. Dismissing, for the present, the question how many of the known systems of speech, ancient or modern, ought to be regarded as standard Languages, in the sense above explained, I shall proceed to notice some of those which are commonly so esteemed, together with the local dialects depending on them respectively. And first as to the *Greek*. This is regarded by most Glossologists as a standard Language; and its chief Dialects are said to be four, the *Ionic*, *Doric*, *Attic*, and *Æolic*; of which, however, the two first form the leading distinction; for the Attic and Ionic agree in origin and in their main characteristics, as do the Æolic and Doric. Some Grammarians contend for a fifth Dialect, which they call the *Common*: and we find occasional mention of several which are denominated from various localities, as the *Bœotian*, the *Cyprian*, *Pamphylian*, *Chalcidian*, *Sicilian*, *Cretan; Tarentine*, *Laconian*, *Argive*, *Thessalian*, &c.[2] Nay, Homer seems to intimate that in *Crete* alone there were ninety cities each speaking its own dialect:—

> ——— ἐννήκοντα πόληες,
> Ἄλλη δ' ἄλλων γλῶσσα μεμιγμένη. *Odyss.* 19, 174.
> Where ninety cities crown the famous shore,
> Mixt with all-languaged men. *Chapman.*

These inferior local Dialects may be ranked as subdivisions of the four principal ones; but no written memorials of them are now to be found, except in a few instances, where comic writers have brought them on the stage, much as Shakspeare does the Welsh dialect of Captain Fluellen and Sir Hugh Evans. Some of the Grammarians, who maintain the doctrine of a *Common* Dialect of the Greek, suppose it to have been the tongue of the original *Hellenes*, who inhabited Hellas, a city of Thessaly, and were among the followers of Achilles to the Trojan war:—

> ——— the troops Pelasgian Argos held,
> That in deep Alos, Alopé, and soft Trechina dwell'd,
> In Phthya, and in *Hellade*, where live the lovely dames,
> The Myrmidons, *Hellenians*, and Achives. *Chapman*, Iliad, 2.

But there is no proof that any such language was there spoken; and probably the so-called common Dialect is only a modern result obtained

[1] Matt. ix. 2. [2] Simonis' Introductio in Ling. Græc. Sect. 9, 5.

by selecting from the various dialects used by authors, from Homer to Menander, those particulars, in which the majority of them agree.

50. In addition to those ancient forms, the *Modern Greek* may not unreasonably be regarded as a Dialect of the ancient, though of course much corrupted by long intercourse with foreign nations. This is usually called *Romaic*, in contradistinction to the ancient, which, in that view, is termed by the natives *Hellenic*. "A perfect knowledge of the Romaic," says Colonel LEAKE, "cannot be acquired without the previous study of Hellenic; but it would be a very suitable appendage to our customary academical pursuits; and by leading to a better understanding of the physical and national peculiarities of Greece and its inhabitants, as well as to a variety of analogies in the customs and opinions of the ancients and moderns, it would introduce us to a more correct acquaintance with the most important branch of ancient history, and to a more intimate familiarity with the favourite language of Taste and Science."[1] The accomplished author of the 'Researches in Greece' has given not only an admirable analysis of the Romaic dialect, but of of one less known, which is called *Tzaconic*. The written Romaic has almost as many idioms as writers, taken partly from the vulgar discourse, partly from a slight tincture of Hellenic education, or from Italian, or Turkish. With these latter tongues the spoken Romaic is more or less mixed, according to the geographical position or political state of the district where it is spoken. The Attic dialect of the present day (unlike that of ancient times, which was the most admired of all) is most of all corrupted by the intermixture of French, Italian, and Albanian; but the other dialects, which have been estimated at no less than seventy, have not so marked a difference from each other as those of distant provinces in France or England. The *Tzaconic* was noticed by Gerlach in 1573, as spoken in a district between Nauplia and Monemvasía, and as materially different (which it still is) from the ordinary Romaic. The name of the district, *Tsakonia*, is probably corrupted from the ancient *Laconia*, of which province it formed the northern extremity. The dialect contains some vestiges of the ancient Doric, as τὰν ψούχαν for the Romaic τὴν ψυχὴν; and also some old Greek words not found in Romaic; but upon the whole it resembles the ancient language less than the common Romaic does.[2] Romaic.

51. Reverting to the ancient Dialects, it is to be observed that though an author may have generally written in some one of them, it seldom happened that he did not occasionally adopt an expression from some other. "Frustra sunt," says DAMMIUS, "qui Poetis Græcis peculiarem aliquem linguam adsignant."[3] "They err, who assign to the Greek Poets any one peculiar dialect." The most striking example of such intermixture is in the productions of the greatest Greek Poet. Homer indeed (as Plutarch says) employed chiefly the Attic dialect, but borrowed largely from all the others. Thus he used Greek Dialectic Writers.

[1] Researches in Greece, p. iii. [2] Researches in Greece, p. 198.
[3] Lexicon Homer. voc. λάζομαι.

the Doric ellipsis δῶ for δῶμα, and the Doric transposition κάρτιστοι for κράτιστοι. So he terminated the third person of the Imperfect with the Æolic η instead of ει, as ἐφίλη for ἐφίλει; and frequently employed the Ionic forms, as βῆ for ἔβη, ἔλθησι for ἔλθῃ, νοῦσον for νόσον, Ἥρη for Ἥρα, &c. This circumstance (as my learned and experienced friend Mr. BOYES suggested to me), however much it may have added to the beauty of the poem, renders the Iliad very unfit to be employed in our schools as the pupil's first introduction to Greek verse; since the variety of dialects tends greatly to confuse him, in the outset of a task sufficiently difficult to the youthful mind. A knowledge of the Attic dialect is perfectly necessary to the readers of Thucydides, Plato, Demosthenes, Xenophon, Aristophanes, Sophocles, &c.; that of the Ionic to the student of Herodotus or Hippocrates, &c.; and of the Doric to understand Theocritus and Pindar, of whom, however, the latter seems to style his verse sometimes Doric, and sometimes Æolic; for in the first Olympian he uses both expressions:—

——— ἀλλὰ Δωρίαν ἀ
τὸ φόρμιγγα ταρσάλεν
Λάμβαν'[1]

But take down from the wall the *Doric* lyre.

Again—

——— ἰμὶ δὶ στιφανῶσαι
Κῶον ἱππικῷ νόμῳ
Αἰοληΐδι μολπᾷ
Χρή.[2]

Me it behoves, by the equestrian law,
To crown the victor with *Æolian* lays.

Of the mere Æolic, the chief remains are some fragments of Alcæus and Sappho.

Writers on Greek Dialects.

52. The Greek Dialects very early attracted the notice of Grammarians. APOLLONIUS, called *Dyscolus* (or the difficult), wrote a treatise not now extant on the four dialects. Extant treatises bear the names of JOANNES GRAMMATICUS and of CORINTHUS; but on these two H. ESTIENNE wrote long animadversions. ZUINGER, of Basle, gave a minute analysis of the four dialects; and FERBER treated of them generally, as did MAITTAIRE, HERMANN, and others. Besides which, each Dialect has been treated separately; the Attic by H. ESTIENNE and HERMANN; the Doric by MUHLMANN; the Æolic by AHRENS and GIESE; and the Ionic by PINZGER and LUCAS. Some even of the subordinate Dialects have been ably illustrated, as the Laconian by MEURSIUS; the Macedonian by STURZ; and the Sicilian by TORREMUZZA.

Latin.

53. Although the *Latin*, as a standard Language, attained its greatest eminence in the Ciceronian and Augustan age, yet several of its brightest luminaries were of provincial extraction; Cicero himself being a native of Arpinum, Virgil of the Mantuan territory, Horace of the Venusinian on the borders of Apulia, Ovid of Sulmo, and Livy of

[1] Pindar, Ol. 1, v. 26. [2] Ibid. v. 162.

Padua. No doubt, each of these districts had its provincial dialect; of which probably the writers, whom it produced, may have retained, even in their most polished compositions, some traces, though too slight to be easily detected at this distance of time. Some modern critics, however, have investigated generally the rustic, plebeian, and provincial language of the Roman Empire, as PAGENDARM, HEUMANN, SCHÖNEMANN, WACKSMUTH, and SCHWEITZER. LANZI says of the Latin—"It was extinguished in Italy, not by foreign languages, but by a dialect of the vulgar, which from the earliest times had existed in the country parts, and even in Rome itself; but which, having remained in obscurity during the best ages, reappeared in the worst, and gradually spreading, and obtaining greater strength, settled at last in what may be called the vulgar language of Italy."[1] Hence we find certain plebeian words brought into common use, as *Caballus* for *Equus;* we find certain letters changed for their cognates, the final consonant, or final vowel dropped, or the initial syllable omitted, as *lubra* for *Ulubra*, *Spania* for *Hispania*, &c. This theory was adopted by Maffei and by Muratori; but the chief objection to it is that it assumes an identity of dialect in very distant districts, contrary to all probability. That every province may have had its own dialect is far more probable; and we may well believe that some modes of expression, which existed in early Roman times among the provincial peasantry, have reappeared in modern times as portions of polished language in Italy, France, and Spain.

54. Of several Dialects spoken in the neighbouring provinces or districts, it frequently happens, that accidental circumstances, political, literary, or others, give one dialect the pre-eminence: it then becomes a standard Language, is cultivated and refined by the best writers in all parts of the country, and is adopted at the Court, the Universities, and the seats of Law, whilst the other dialects are thrown aside to the vulgar, who nevertheless hold fast to them for centuries; and these often retain certain marks of antiquity, which in the more polished tongue have been wholly obliterated. This has been peculiarly the case with the *Italian*. Among its dialects may be reckoned the Milanese, Piedmontese, Bergamascan, Venetian, Paduan, Genoese, Tuscan, Roman, Neapolitan, Apulian, and Sicilian. Of these the written, but not the spoken Tuscan has obtained the supremacy. The *Lingua Toscana in bocca Romana* is the proverbial description of "choice Italian;" but when I was told at Pisa, that my friend, Professor "Xarmignani" lived near the "Xiesa" (for Carmignani and Chiesa), I confess that my ear was rather painfully affected by the sound. Several circumstances, however, contributed to elevate the written dialect of Tuscany above those of other parts of Italy. From its proximity to Rome, it may easily be believed to have preserved much of the old Roman type. For a like reason, it was less disfigured by Gothicisms, than those parts where the long-bearded Goths impressed their name on Lombardy; and it was Italian.

[1] Saggio di Ling. Etrusc. i. 422.

quite free from the oriental taint, which the Arabs have left to this day on the Sicilian tongue. But the seal was finally set on its supremacy by the noble writers who adopted it at the revival of literature; and it would now be vain to dispute a pre-eminence secured to it by the works of Boccaccio, Dante, Petrarch, Ariosto, Tasso, and their distinguished successors. Not that its rights have been always undisputed. The Milanese, though not asserting their own exclusive superiority, have denied that of the Tuscans; contending that the modern Italian was first formed from all the dialects of the Peninsula, and that all were entitled to contribute to its improvement. At the other extremity of Italy, the Neapolitan dialect (certainly not for the delicacy of its sound) claims to be at least of high antiquity. The ingenious and erudite GALIANI has shown it to have been formed from the Latin and Greek dialects, spoken in times when the Roman epicure could exclaim—

> Nullus in orbe sinus Baiis prælucet amænis.[1]
> The lovely Baiæ ev'ry coast outshines.

At subsequent periods, indeed, it was mixed with many words and phrases introduced by successive foreign invaders, Norman, Provençal, and Spanish; but it still serves to keep a whole theatre of native Neapolitans in a roar, at the witticisms of Pulicinello, though to any foreigner they are utterly unintelligible. The authors who have composed in the different dialects of Italy are numerous. The Venetian was used by CALMO, and is still in some popular plays. The Milanese was employed by MAGGI, the Paduan by RUZZANTE. Of the Neapolitan dialectic writers there is a long list, from CORTESE in the latter part of the sixteenth century to GALIANI in the eighteenth; and of the Sicilian several, from FULLONIO in the beginning of the seventeenth century to MELI in the latter part of the eighteenth. Original compositions in these dialects may be tolerated for the sake of the energy, sweetness, or drollery of their expressions, and the pleasure which they consequently afford to the native reader; but it is to be regretted that the talent of the authors has been often wasted on dialectic translations of Homer, Tasso, Ariosto, Dante, and Petrarch.[2] The Italian Dialects in general have been treated by FERNOW, and treatises, grammars, and dictionaries have been composed of the Bolognese by SCALIGERO and MONTALBAN, BUMALDI and FERRARI; of the Brescian by GAGLIARDI and MELCHIORI; of the Ferrarese by MANNINI; of the Genoese by CASACCIA; of the Lombard, Mantuan, and Milanese by MARGHARINI, CHERUBINI, and VARON; of the Nizzan by MICEN; of the Paduan by BRUNACCI; of the Parman and Piacenzan by PESCHIERI and FORESTI; of the Piemontese by PIPINO, CAPELLO, ZALLI D'CHER, and PONZA; of the Roveredan, Venetian, and Veronese by VANNETTI, PATRIARCHI, BOERIO, and ANGELI; of the Siennese by BARGAGLI and GIGLI; of the Corsican and Sardinian by ROBERTS,

[1] Horat. Epist. i. 1, 83.

[2] *E. g.* Fasano, Tasso Napoletano, zoe la Gierosalemme Libberata. 1689.

MADAU, HÖRSCHELMANN, and PORRU; of the Neapolitan by CASTELLI and GALIANI; and of the Sicilian by SEEBAR, DELBONO, VINCI, PASQUALINO, MELI, and MORTILLARO.

55. The *French*, which has long attained the rank of a standard Language, arose from at least three distinct sources, the Celtic, the Latin, and the Teutonic, each of which prevailed more in some provinces than in others. The two former had already been melted down into the Provençal, Romance, or rustic Roman in the south, when the third gave origin to the Frankish (still further varied by the Scandinavian Normans), in the north. Under the former M. DE. ST. PALAYE includes the Gascon, Limousin, Auvergnac, and Viennois, and he even considers it as having stretched into Catalonia and Arragon: under the latter he reckons the countries subjected at an early period to the kings of France and England.[1] The Provençal was for a long time the language of the Troubadours or Poets: and it can hardly be said that the modern French Language had established its uniformity, and fixed a standard for the guidance of all its writers, before the institution of the *Académie Françoise*, under the auspices of the Cardinal de Richelieu. From the earliest period, however, to the present time, local Dialects have subsisted bearing traces partly of their northern and partly of their southern origin. "These," says M. COURT DE GEBELIN, "are nearly as numerous as the provinces of the kingdom."[2] M. CHAMPOLLION-FIGEAC reckons the most distinguishable at fourteen:[3] M. Court De Gebelin enlarges this number to twenty. "A complete collection of all these Dialects," says the last-mentioned author, "would be an excellent preliminary to the study of Languages in general, and would present the most exact picture of all the revolutions of language in the Gauls which have occurred since Latin was first introduced there."[4] Such a collection, and one even more comprehensive might now be made from the researches of the following authors:—DE SOILLY on the Picard dialect; FALLOT on the Alsatian; JAUBERT and GEMBLOUX on that of Berry and Bourges; BARÔZAI on the Burgundian; BRUN and PETIT-BENOIST on that of Franche Comté; GAUDY LEFORT on that of Fribourg and Geneva; OBERLIN on that of Lorrain; CORDIER on that of the Meuse; KELHAM on the Norman; DUBOIS on that of the Orne; FONTENELLE DE VAUDORÉ and LAREVELLIÈRE LEPAUX on the Poitevin; BERTRAND and DEVELAY on the Vaudois; D'ESSIGNY on the Picard; HÉCART, REMACLE, and HENAUX on the Wallon; besides several others in the Mémoires de la Société des Antiquaires, and some anonymous. French.

56. Of the formation of the English Language and its Dialects a very full and luminous account is given by Dr. BOSWORTH in his valuable 'Origin of the English, German, and Scandinavian Languages.' The result may be briefly stated thus—the Jutes, Saxons, and Angles, three Germanic tribes, differing perhaps but little in English.

[1] Mem. Inscr. et Belles Let. t. 24.
[2] Monde Primitif, tom. v. p. lxviii.
[3] Nouvelles Recherches. 1809.
[4] Monde Prim. *ut sup.* p. lxix.-lxxiii.

language, separately invaded Britain between A.D. 449 and A.D. 527, and established themselves, the Jntes in Kent and the Isle of Wight, the Saxons in many parts of the west and south of England, and the Angles in the east and north of England, and south of Scotland. They eventually drove the Britons into Wales; and for some time after this, the language of each tribe prevailed in the districts which the conquerors occupied. But in the ninth century, the Saxons having obtained a predominance, and their king, Alfred, having sedulously promoted the cultivation of his native tongue, a standard Language arose, which obtained the name, first of *Anglian*, then of *Saxon*, and finally of *Anglo-Saxon*.[1] Still, considerable differences are observable in the extant writings of that time, between the northern and southern dialects; the former being marked with the broad and harsh sounds of the Angles, and the latter with the softer utterance of the Saxons: and this variety was augmented by the Scandinavian dialect of the Danes, who, at a subsequent period, obtained settlements, chiefly on the east coast. The Norman invasion did not at once exterminate the Anglo-Saxon, but served greatly to modify it by the intermixture of Norman-French; so that about the middle of the thirteenth century a new standard Language arose, bearing such a resemblance to that now spoken, as to be properly designated by the appellation of *English*. In the then state of civilization, however, a wider chasm separated the local and vulgar dialects from the language of the Court, the Metropolis, and the Universities. Whilst in these resorts of wealth and learning, the standard language was cultivated and refined by the higher classes, the rural population and the lower classes in general retained, together with their old habits of life, their old modes of expression; and as the different parts of the country had little communication with each other, their speech naturally fell into different Dialects, each marked with many of the same peculiarities, by which it had been characterised in the Saxon times. With the rapid changes which the present age has experienced in its modes of thought and action, these Dialects are fast dying out; but they still retain many expressions which the standard Language has lost, and which bear evidence to their Germanic, or Scandinavian origin. We can still distinguish, by his tongue, the rustic descendant of an Anglian ancestor, from him who is of Saxon blood. "It is not asserted," says Dr. Bosworth, "that any provincial dialect has issued in a full and uncontaminated stream from the pure Anglo-Saxon source; yet in every province some streamlets flow down from the fountain-head, retaining their original purity of flavour. None can boast that they possess the language of their early forefathers unimpaired; but all may prove that they possess strong traces of it."[2] The local origin of the Anglo-Saxon and old English writers may generally be ascertained by their dialect; but in modern times (with the exception of the Scottish) no dialect has produced any but trivial compositions, and those chiefly

[1] Grimm, vol. i. pp. 2, 3, note. [2] Origin, &c. p. 27.

meant to exemplify the dialectic peculiarities of different parts of the country. Dr. Bosworth has given some specimens of provincial dialects, beginning with those of the district where the West Saxon or pure Anglo-Saxon was once spoken, and then proceeding to East Anglia, and terminating with the broad dialect of Craven in Yorkshire; and he has shown that as, on the one hand, the pure West Saxon did not ever prevail over the whole of England, so, on the other hand, the language in process of time approached more or less to the present English, according to its relative proximity to the West Saxons. The critical remarks on the peculiarities of each dialect will be noticed hereafter. The English dialects in general have been illustrated by BOSWORTH, BOUCHER, GARNETT, GROSE, GUEST, HALLIWELL and HOLLOWAY; those of the North country in general by BROCKETT; of Bedfordshire by BATCHELOR; of Cheshire by WILBRAHAM; of Cumberland by ANDERSON and RELPH; of Derbyshire by MAWE; of Devonshire by PALMER and PHILLIPS; of Durham by RAINE; of Essex by CLARK; of Gloucestershire by FOSBROOKE; of Hampshire by WARNER; of Hereford by LEWIS; of Kent by LEWIS; of Lancashire by COLLIER; of Leicestershire by MACAULAY and NICHOLS; of Middlesex by PEGGE; of Norfolk by FORBY; of Northumberland by RAY; of Somerset by JENNINGS; of Suffolk by CULLUM, FORBY, and MOOR; of Sussex by COOPER; of Westmoreland by GOUGH and WHEELER; of Wiltshire by ACKERMAN; and of Yorkshire by BYWATER, CARR, HUNTER, MERITON, PIPER, PROKESBY, WATSON, and WILLAN. And to these may be added the Scottish Dialect or Language by JAMIESON and SINCLAIR; and the Americanisms (being mostly provincial English) by PICKERING and BARTLETT.

German.

57. The term *German*, which we usually apply to the standard language and dialects of the countries extending to Poland and Hungary on the east, France and Switzerland on the west, the Baltic on the north, and the Adriatic on the south, does not well answer to the designation *Deutsch* given to them by the inhabitants themselves; nor is the term "*Allemand*," which is usually employed by the French, more suitable to them than our own. "A choice," says Grimm, "lies between two designations almost equally applicable" (*Germanisch* and *Deutsch*). "The term *Germanisch*, however, sounds rather like a foreign word, of which, indeed, I should not hesitate to make use in such compounds as Indo-Germanic, or Slavo-Germanic; but the term *Deutsch* has come down to us from antiquity, and is applicable to our present language, both comprehensively and in its details."[1] As the term German was used by the Romans, and as they applied it equally to the people whom we call Scandinavians, and to those whom we call Germans, it might be convenient to adopt German as the generic term, dividing it into two branches, Teutonic and Scandinavian. I adopt *Teutonic* as answering to *Deutsch*, and reserve Scandinavian for the languages north of the Baltic, the Danish, Swedish, Norwegian, and

[1] Deut. Gram. Einl. p. 1.

Islandic. The Teutonic (*Deutsch*) is divided by the native writers into High Teutonic (*Hochdeutsch*), and Low Teutonic (*Niederdeutsch* or *Plattdeutsch*); and to the former of these (at least since the Reformation) the standard language (which we call German) belongs. The dialects of both branches are numberless, and very many of them have been treated separately. Among the High Teutonic dialects we may notice the Bayerisch, which has been treated by DELLING, SCHMELLER, and ZAUPSER; the Henneberg, by REINWALD; the Oberlausitz, by ANTON and SCHULZE; the Oesterreichisch, by CASTELLI, HOFER, and TSCHISCHKA; the Schwäbisch, by SCHMID and GRÄTER; the Schweitzerisch, by STALDER; the Slesich, by BERNDT; the Westerwaldisch, by SCHMIDT, &c. &c. Among the Low Teutonic, the Bremisch treated by OELRICH; the Hamburgisch, by RICHEY; the Holsteinisch, by SCHÜTZE; the Livländisch, by BERGMANN and HUPEL; the Mecklenburgisch, by RITTER; the Osnaburgisch, by STRODTMANN; the Pommersch and Rügisch, by DÄHNERT; the Preussich, by BOCK, HENNIG, and PISANSKI; the Sächsisch-Niederdeutsch, by SCHELLER; the Schleswig, by GEERZ; the Westphälisch, by MÜLLER; besides many other dialects of both branches. Some Teutonic dialects, too, it may be observed, have been raised by political or literary causes to the rank of standard languages. The Hollandish (to which we singularly enough restrict the term *Dutch*) has displayed a powerful literature. The Flemish has of late been much cultivated as a separate language; and our own English, which has attained so high a rank among the standard languages of the world, had its first root in the Teutonic soil as a *Mundart*, or local dialect.

Scandinavian.

58. What I have last observed of the Teutonic is equally applicable to the Scandinavian tongues. According to Rask, "All the Northern tribes of Gothic origin formed in ancient times one great people, which spoke one tongue." This tongue he calls the *Old Norse*, and says that it was first termed *Dönsk Tunga* (Danish language); but that it decayed in Denmark, and was then called *Norræna* (Norwegian). Afterwards the Norwegians and Swedes carried it to Iceland, where it remains least changed, and is called *Islenka* (Icelandic). A dialect of it, too, is spoken in the Ferro Isles.[1] From these statements it would appear that the Danish and Swedish, which are now standard languages, and have each a separate literature, were once mere dialects; whilst the Norwegian, once predominant, has declined to a diversity of minor dialects in various districts. Among writers on the Danish dialects may be reckoned MOLBECH (1833); on the Swedish, IHRE (1766), ARBORELIUS (1818), and LENSTRÖM (1841); and on the Norwegian, WILSE (1780).

Of other languages.

59. In all parts of the world we find principal, or standard languages, accompanied with their various dialects in separate localities. The Spanish, of which the Castilian is the standard language, has the

[1] Icelandic Grammar, 227, 228.

Catalonian, Valencian, &c., as dialects. On the Hungarian dialects, prize essays were published in 1821, by GATI and HORVAT. Of these dialects the most distinctly marked are those of Raab and Bihar. If we pass to the Eastern nations, we shall find Arabic spoken very differently by the Persians, the Bedouins, the Syrians, Egyptians, Tunisians, Tripolines, Algerines, and Moroccans. Maltese, which is by most writers regarded as a dialect of Arabic, retains some peculiar marks of a Phœnician origin. My lamented son Henry, who was intimately versed in most of these dialects, found among the mountains of Lebanon certain tribes whose language agreed with the Maltese, in several particulars, in which it differed from all other Arabian dialects. "In China" (says M. Remusat) "many towns, and even villages, have a particular dialect, in which are sometimes found words wholly foreign to the common language. Several of these dialects have sounds and intonations which are wanting in the pronunciation generally used. The best known are those of *Tchâng-tcheoû* and of *Canton*. At Pekin they often change *ki* to *dzi*, *si* to *chi*, and *hi* to *khi*. In the South the pronunciation is more softened,—*eul* is changed into *nī*, and *pou* into *m*: and *k*, or *r*, is often added to the vowel terminations, *b*, *t*."[1] Indeed, this author thinks, "that we may consider as dialects the corrupt pronunciation of the Japanese, Tonkinese, Cochin-Chinese, and Coreans, when they make use of the Chinese characters."[2]

60. Hitherto I have spoken only of local dialects. I now come to those dialectic peculiarities which I have called personal, as depending not on the place where they are spoken, but on the class of persons by whom they are most frequently employed—namely, the vulgar, professional persons, or antiquaries. These form three classes of dialects, or quasi-dialects, the first called in English *cant*, *flash*, or *slang*, in French *argot*, and in Italian *zerga*; the second consisting (as I have said) of *technical* terms; and the third of *obsolete* words and phrases. In each class whole dictionaries have been formed. Of the first we have, in English, 'The New Canting Dictionary' (1725); 'The Scoundrels' Dictionary,' an explanation of the Cant and Flash words, &c. (1754); GROSE'S 'Classical Dictionary of the Vulgar Tongue' (1785); 'Memoirs of VAUX, with a Vocabulary of the Flash Language' (1819). In French, there are ARTAUD'S 'Dictionnaire des Halles' (1676); LECLAIR'S, VIDOCQ'S, &c. 'Dictionnaires du Langage Argotique;' LEROUX'S 'Dictionnaire Comique, Burlesque, &c.' (1786). In Italian, the 'Modo Nuovo da Intendere la Lingua Zerga' (1549); the 'Trattato dei Bianti, &c., col modo d'imparar la Lingua Furbesca' (1828), &c., &c. Of technical terms we have many dictionaries and glossaries, as the 'Termes de la Ley' (1645); the 'Law Dictionary,' by JACOB and TOMLINS (1809); FALCONER'S 'Marine Dictionary' (1769); 'A Glossary of Terms used in Architecture' (1840); MARSHALL'S 'Glossary of Agricultural Provincialisms' (1796); MANDER'S 'Derbyshire Miner's Glossary' (1821), &c. Lastly, of

Personal dialects.

[1] Grammaire Chinoise, s. 59. [2] Ibid.

obsolete words we may notice BRADY'S 'Glossary of Words in our Ancient Records' (1684); TOONE'S 'Glossary of Obsolete and Uncommon Words' (1832); TYRWHITT'S 'Glossary to Chaucer's Canterbury Tales' (1778), &c.

How illustrating language.

61. I have said, that a knowledge of dialectic or quasi-dialectic peculiarities must tend to illustrate not only the language to which they belong, but also its cognate languages. In civilised and long-established communities, the standard language is gradually cleared of those forms which are regarded as provincial or vulgar; whilst technical terms are left to the professors of the respective arts or sciences, and obsolete words and phrases to the mere antiquarian. But this process of purification does not take place in all countries at the same time, or in the same order: and hence it may happen that, what in one of two cognate languages is cast aside to the vulgar, or confined to a narrow circle of artists or scholars, is retained in the other as part of the ordinary discourse, or heard with pleasure as an elegant or poetical expression. A few examples will sufficiently explain my meaning.

Arles.

62. First, as to Provincialisms. The word *Arles*, *Earles*, or *Airl-penny*, is unknown to our standard language, and not to be found in Johnson; but in the north and west of England, and also in Scotland, it signifies "money given in confirmation of a bargain, or by way of earnest for service to be performed." "The giving of *arles* for confirming a bargain" (says Mr. BROCKETT) "is still very common in all the northern counties."[1] It is recognised in old Scottish laws, cited by Dr. Jamieson.[2] The word, as well as the practice, is found in various forms throughout Western Europe. It is the French *Arrhes*, the Italian *Arre* and *Caparra* (from *capere Arrham*), and the Spanish *Caparra;* and is adopted in German as *Arrha*, explained by CAMPE, "Geld welches auf die hand gegeben wird, um einen geschlossenen vertrag dadurch noch bündiger zu machen."[3] "Money in hand given, in order thereby to make a closed bargain still more binding." It is of very ancient origin, being derived (as some think) from the Hebrew, *arab*, pledged. It appears, at least, in the Greek ἀρραβών, from which the Latin *arrabo* was early employed in a similar sense:—

——— hunc *arrabonem* amoris primum a me accipe.
* * * * *
Ejus nunc mihi annulum ad te ancilla porrò ut deferrem dedit.
Plautus, Mil. Glo. 4, 1, 11.

Arrabo was afterwards shortened to *Arra*, and a Ring was frequently given, even in ordinary bargains, "*arræ nomine*," "by way of earnest." Thus ULPIAN says—"Item si institor, cum oleum vendidisset, annulum, *arræ nomine*, acceperit."[4] "So, if the manager, when he has sold a quantity of oil, has received a *Ring*, by way of earnest." And hence, in our marriage ceremony, we have the expression, "With

[1] Gloss. N. Country Words, p. 6.
[2] Etym. Dict. Scot. Lang. voc. *Arles*.
[3] Wörterb. z. Erklarung, &c. voc. *Arrha*.
[4] Digest. 14, 3, 5.

this ring I thee wed," that is, "I give thee this ring as a pledge and proof, that the contract of marriage is made in earnest."

63. In Wiltshire, a rustic, who is terrified, will say that he is *gallied;* and a scarecrow dressed up as a human figure is called a *gally-beggar*. These words are unknown to the standard literature of the present day, though Shakspeare uses the verb *gallow*— Gally.

> ——— The wrathful skies
> *Gallow* the very wanderers of the dark. *Lear*, 3, 2.

Now, terror leads to stupefaction and madness; and the cross and the gallows, as modes of capital punishment, were naturally objects of terror. The radical *gal*, as signifying stupified, is found in the Islandic *galit;* and as signifying mad, in the Danish *gal*, Swedish *galen*, and Islandic *gall*. To this origin, too, Verelius attributes the name of the river *Gallus* in Phrygia, mentioned by Ovid:—

> Inter, ait, viridem Cybelen, altasque Celenas,
> Amnis it, insanâ, nomine *Gallus*, aquâ:
> Qui bibit inde *furit*.[1]
>
> Betwixt green Cybele and high Celene,
> *Gallus*, a stream of pow'r insane, is seen:
> Who drinks thereof is madden'd.

"Propter furorem igitur fluvius iste dicitur Gallus (ait Verelius). Unde rectè concluditur *gal* vocem Phrygiam esse, ut pote Phrygio fluvio propriam, propter furorem; et hanc vocem ex Phrygiâ in Septemtrionem usque migrasse, ubi pristino viget significatu."[2] "It is on account of madness then (says Verelius) that this river is called *Gallus;* whence he reasonably concludes that *Gal* is a Phrygian word, being given to a Phrygian river in reference to madness, and that this word has travelled from Phrygia to the far North, where it still retains its pristine signification." The same radical, *gal*, appears in the Mœso-Gothic of Ulfilas, "atsteigadau nu af thamma *galgin*."[3] "Let him now come down from the *Cross*." And our word *gallows* is found in the old high German and old Saxon *galgo*, the old Frisian *galga*, the Dutch *galg*, Islandic *galgi*, Danish and Swedish *galge*, and many similar words of the same meaning, both Teutonic and Scandinavian.

64. Among vulgar and colloquial expressions derived from a high antiquity, we may notice the English *nim*. It was the remark of a very sagacious and experienced magistrate, that of the persons brought before him for theft, many confessed that they *took* the article in question, but none said that they *stole* it. In the slang or cant language of thieves, to *nim* is to steal (whence Shakspeare's character of Corporal Nym). Now this is the Anglo-Saxon *niman*, to take, German, *nehmen*, Swedish *nama*, Lettish *nemu*, &c. "All the ancients" (says Wachter) "have *niman*. It is used, in the widest sense, as applicable to all things which may be *taken*, either by the hand, or by the mind, and of what is either given freely, or taken by force or fraud; and, with this latitude of meaning, it appears in the particles Nim.

[1] Ovid, Fast. l. 4. [2] Wachter, voc. Gall. [3] Matt. xxvii. 42.

nam and *nunft*."[1] Hence, in our 'Termes de la Ley," *Withernam* was a writ which lay to the sheriff, when A had tortiously distrained B's cattle and driven them out of the county, authorising that officer to *take in compensation* an equal amount of A's goods. Hence, too, in German, *vernunft* (reason) is the power of *taking* into the mind; (as conception is from *con* and *capere*, to take). And this is still more directly derived from *nim*, in the Frankish *fernumest*.[2]

Fetu. 65. A recent English vulgarism, "He has cut his stick"—meaning "he has gone off," "he has left his situation"—reminds us strongly of the French colloquial phrase, "*rompre le fétu avec quelqúun*';[3] signifying "to give up all intercourse with any one;" and, figuratively, to renounce the world.

Qui jadi rompi le *Festu*
Au monde.[4] *Roman de la Charité.*

Here the word *fétu*, and in old French *festu*, is the Roman *festuca*, a twig, or straw, the breaking of which was a formality used at the manumission of a slave by the *vindicta;* and it symbolically intimated that this was the last act of dominion exercised over him as a slave by the master or prætor. Hence Pyrgopolinices asks—

Quid ea? Ingenua, an *festucâ fractâ*? Serva, an libera est?
Plautus, Mil. Glo. 4, 1, 15.

What is she? Well-born, or of broken twig?
A slave, or free?

The Franks adopted a like symbol on various occasions. Where one renounced a right to prosecute another for the murder of a relation of the former, part of the proceeding was to break a *festuca*.[5] So, where one renounced his right to certain lands—"Cum *festucâ* semet exuit prædio."[6]

Etraque. 66. Of the *technical* terms in modern use among the nations of Europe, many have been borrowed by one people from another, though having no similitude to other expressions of the language into which they have been introduced. Such is the case with the word *étraque*, which in the French marine signifies "the limited breadth of a *streak* or plank used in ship-building."[7] Now this word has no affinity to any other in the French language; but it is manifestly taken from the Dutch *streek*, and English *streak*, which form the verbs *strekken* in Dutch, *stretch* in English, *strœcka* in Swedish, and *strecan* in Anglo-Saxon; *e. g.*, "tha *astrehte* se hælend hys hand:"[8] "Then the Saviour *stretched* forth his hand."

Bivouac. 67. In our military reports, especially since the beginning of the present century, we find frequent mention of a *bivouac*, a word previously unknown to our lexicographers and standard writers. Of its origin and meaning different accounts are given. HILPERT's definition

[1] Wachter, voc. Nemen.
[2] Notker. Psal. 31, 9.
[3] Leroux, voc. *Fétu*.
[4] Ducange, voc. Festuca.
[5] Marculfi, Formul. 121.
[6] Chart. Otton. III. A. D. 997.
[7] Falconer, Mar. Dict. voc. Etraque.
[8] Matt. viii. 3.

is simply "an encampment without tents." The following, by CAMPE, is much fuller, but somewhat doubtful—"A night-watch, held under arms." "To bivouac, to watch through the night under arms in the open air. The word is derived from the North German *biwakuo* (beiwakuo). The first syllable of this word, *bi* or *bei* (to, with, beside), perhaps related to the usual camp-sentries, who are invariably posted every time the army lies in the field: so that by *bivouac* might be expressed the whole host keeping watch together, a watching of *all*, along with, and in addition to, the usual sentries; and therefore the above word might be translated by the expression—army watch, or general watch. "The emperor himself took part (shared) in the army-watch." "The whole army were obliged to pass the night under arms in the open air;" they were obliged to *watch beside* (beiwachuo); were obliged to hold a general watch. This may, however, have also some relation to the soldiers' *weapons*, so that the idea of watching *beside* their weapons under arms may be intended to be thus expressed. In this case, which appears to me the most probable view, the last expression—to *remain* or to *watch* (under arms), or the High Germanized word, *beiwachen*, *watch beside*, &c., is to be preferred.[1]" Whether or not M. Campe's derivation and explanation of this word be correct, it is certainly not a word of English origin; yet we find it adopted by eminent writers of the present age, and particularly by one so scrupulously accurate as SOUTHEY.[2]

Éböeler.

68. Lastly, the variations, wrought in the sound or signification of words by lapse of time, cause certain expressions to become *obsolete* in one language, which are easily explicable in another. Thus I find in French *éböeler*, "vieux mot, qui signifioit eventrer, arracher les entrailles." "An old word which signified to eviscerate, to tear out the entrails."[3] "This word (says Leroux) is at present wholly unknown in our language." It is, however, the English word *embowel*, several times used by Shakspeare; and is derived from the old French *böeles*, in English *bowels*, so named from their numerous *bows*, that is, curvatures; as in the German *steig-bugel*, and Swedish *steg-bogl*, a stirrup, originally a *ring*, in which the rider placed his foot to mount his horse. "*Bugel* diminutivum, a *bug*, quatenus curvaturam et circulum significat. Inde *steig-bügel* circuli ferrei quibus equus adscenditur."[4] Hence also come our English word *buckle*, and the French *boucle*; for buckles were anciently of a circular shape; and "to put the hair in buckle," was to put it in curl. ALBERTI defines *boucle* "espèce d'anneau à divers usages;" "a kind of ring for various purposes." The old Scotch *broaches* were circular buckles used for holding together the garments on the breast. The Latin *buccula* is explained to signify part of the helmet covering the cheek, and to be derived, as a diminutive, from *bucca*, the cheek, which last word may be connected with the above-mentioned radical *bug* (quatenus curvaturam significat), and may tend

[1] Worterb. z. Erklarung, &c. voc. Bivouac.
[2] Hist. Peninsular War, *passim*.
[3] Leroux, voc. éboeler.
[4] Wachter, voc. bugel.

to confirm JÄKEL's theory of a Teutonic element in the Latin language.

Walling. 69. We find in an old romance the word *walling*, used in describing the modes in which the people of a besieged town defended themselves against the besiegers —

> With hot water and *walling* metàl
> They defendid heore wal.
>
> *Kyng Alisaunder*, v. 1622.

That is, they poured on the assailants hot water and *boiling* metal. The only remnant that we have in English of the word *wall*, as signifying to boil, is the franchise, now extinct, of certain small boroughs in the west of England, where every person who could boil a pot (that is, who occupied an apartment with a fireplace), had a vote for the parliamentary representation of the borough. These voters were called *pot-wallers*, and corruptly *pot-walliners*, *pot-wabblers*, and *pot-wallopers*:

> For, my Lord, I am promis'd by old Humphry *Potwabbler*
> The votes of three Tailors, two Smiths, and a Cobbler.
>
> *Anstey's Election Ball.*

"Tanodunii in agro Somersetensi vocantur *pot-walliners*."[1] But *wall* (to boil) is largely connected with other languages and dialects. We find it in the Scottish "to *wall* up" (to boil up), *wall* (a wave), and *wally* (billowy).[2] *Wallen* in German, æstuare, fervere, in Anglo-Saxon *weallan*, in Frankish *wallan*, in Dutch *wellen*, in Icelandic *valla*. It is applied to the waves when they boil up, to water when it springs up out of the earth, or when it springs up in boiling. "Das wasser *wallet*, in den topfe, wenn es kocht; das meer *wallet*, wenn es sich in einer starken bewegung befindet. Das blut *wallet*, wenn es stärker als gewöhnlich umläuft."[3] "The water boils in the pot, when it reaches the boiling-point; the sea boils, when it is in violent motion; the blood boils, when it circulates more rapidly than usual." Some think that the Latin radical *bul* in *bullire*, to boil, is of the same origin as the Teutonic and Scandinavian *wal*.

Continementum. 70. I shall mention one more word of the obsolete class, and I notice it the rather, on account of its importance in the earliest charter of our liberties, and of the mistakes hitherto made in its exposition. The word which I mean, has been generally written *contenementum*, but should be written *continementum*. In the most authentic copy of the first Magna Charta (A.D. 1215), we find the following passage: "Liber homo non amercietur pro parvo delicto, nisi secundum modum delicti, et pro magno delicto amercietur secundum magnitudinem delicti, salvo *contenemento* suo, et mercator eodem modo, salvâ mercandisâ suâ, et villanus eodem modo amercietur, salvo wagnagio suo."[4] Of this Charter there is no published translation; but in Ruffhead's Statutes a similar article, in Latin, of the Magna Charta of Henry III., A.D. 1225,

[1] Upton cited by Halliwell, voc. Pot-wabbler.
[2] Jamieson, ad voces. [3] Adelung. voc. Wallen.
[4] Report Com. Public Records, 1819, vol. ii. pl. 3.

is thus translated: "A freeman shall not be amerced for a small fault, but after the manner of the fault, and for a great fault after the greatness thereof, saving to him his *contenement*, and a merchant likewise saving to him his merchandise; and any other's villain than ours shall be likewise amerced, saving his wainage." The correspondent article in the charter of Edward I., A. D. 1275, is in French; and the words *sauve son contenement* are translated "saving his *freehold*." But it is evident that this cannot be right; for a man might have a very large freehold, and no other property; and then, if his freehold were excepted from amercement he would not be amerced at all, however great his offence might be. It is to be observed, also, that in this French Charter, we have *gainage*, as corresponding to *wagnagio*. SELDEN, in his Table Talk, is reported to have said that the word *contenementum* signifies the same with *countenance*, as used by the country people, when meaning to receive a person with hospitality, they say, "I will show you the best countenance," &c.; and in this exposition the Hon. DAINES BARRINGTON agrees. But the reporters of the Table Talk of celebrated men are seldom accurate. It is much more probable that Selden said *contenementum* signified the same as *continentia;* for in his own edition of Fleta, the latter word is actually used in immediate quotation of the rule of the Charter:—"Qualiter fieri debent amerciamenta declarant hæc statuta; liber homo non amercietur nisi secundum modum delicti, et hoc salvâ sibi *continentiâ*." Furthermore, on a minute inspection of the Articuli Magne Carte, from which the Great Charter, after much debate, was drawn up, it may be seen that the word in question is spelt *continementum*,[1] which removes it further from the notion of a tenement, or freehold, and approximates it to *continentia*, which, as Fleta was written less than a century after the event, and by an author of very great ability and accuracy, was probably the word really intended. We have, therefore, to inquire the meaning attached to the word *continentia*. And here it is to be observed, that, in the barbarous Latin of that period, the terminating particles *entia* or *antia*, and *mentum*, were employed quite arbitrarily, and without any regard to classical authority; and the same may be said of the corresponding Italian, French, and English particles. We find in Italian, *penitenza* and *pentimento*, *continenza* and *contentamento*, *sostenenza* and *sostentimento*. In old French, *parlance* and *parlement*, both signified "talking." So in English, we find Milton using *cumbrance*, and the old romancers *cumberment* in the same sense:—

> Extol not riches then, the toil of fools,
> The wise man's *cumbrance*. *Parad. Reg.* 2, 453.

> He bad hire make hardy chere,
> He saide that Ammon was of powere
> To kepe hire *fro comburement*.
> *Kyng Alisaunder*, v. 470.

In fact, the word *continentia*, answered to our modern word *sustenance*,

[1] Report Com. Public Records, 1819, *ut sup.* pl. 2.

being derived from *continere*, in the sense of "alere, sumptus suppeditari;" "ut in *continentia* pauperum reditus administretur;"[1] "that the rents should be applied to the *sustenance* of the poor." This exposition makes the sense of the article in Magna Charta clear, and shows it to be consistent and reasonable. Amercements (fines to the king) had before been imposed arbitrarily; they were now to be proportioned to the offence: they had, perhaps, in some instances, deprived a freeman of his whole sustenance, a merchant of all his wares, and a husbandman of his means of living; they were now to leave each of them at least sufficient for his support. This humane principle is known to many systems of foreign law, under the title of *deducto ne egeat;* and it was recognised many years before Magna Charta, in an analogous case, by our oldest common-law writer Glanvill. Speaking of the *aids* which the heir of a barony might in certain events require of those who held under him, he says they must be "ita moderatè, secundum facultates eorum, ne nimis gravari inde videantur, vel suum *contenementum* amittere."[2] "So moderately, according to their means, that they may not be too much aggrieved, or lose their whole sustenance."

Concluding remark.

71. From the preceding remarks it will be manifest, that in order to comprehend any language thoroughly, both in itself and in its relation to other tongues, it is not sufficient to confine our attention to the works of the most esteemed authors, or the discourses of the polite and learned; but we must carefully examine the local dialects, the obsolete and technical terms, and even the expressions of the vulgar, among which may often be found words and phrases connecting the particular language under examination with others, by affinities, which, but for such research, might have remained unknown.

[1] Ducange, voc. Continentia.

[2] Glanvill, l. 9, c. 8.

CHAPTER III.

OF IDIOMS.

72. THE word *Idiom*, as employed by different writers, is involved in no less uncertainty than the words *Language* and *Dialect* are. JOHNSON, as usual with him in all cases of doubt, heaps together several inconsistent explanations. "Idiom," he says, is "a mode of speaking peculiar to a language or dialect;" or it is "the peculiar cast of a tongue;" or "a phrase;" or "phraseology."[1] The various modes of speech in use among the Tatarian tribes are called, by STRAHLENBERG and others, "Languages;" but they are designated by Mr. LUMLEY DAVIS, whose premature death was so great a loss to Glossology, "*Idiomes* Turks."[2] Again, ZEUNIUS has justly observed, that the very learned Treatise which VIGER entitled 'De præcipuis Græcæ dictionis Idiotismis,' should have been entitled 'De Idiomatibus;' for *Idiotismus* is properly defined to be *locutio seu forma orationis sordida et plebeia;* "a sordid and plebeian talk or form of speech;" that is to say, it belongs to the class of *vulgarisms* which I have reckoned among the personal dialects; whereas *Idioma*, an Idiom, is briefly defined *proprietas linguæ;* that is, a peculiarity of a language, as Hebraisms are idioms peculiar to the Hebrew language, Hellenisms to the Greek, Anglicisms to the English, and the like.[4] To this description, however, two observations are to be added, with reference at least to the more cultivated languages; first, that the proper idiom must be determined by the agreement of the *best writers and speakers;* and, secondly, that it must refer to a definite period of time. "Of English, as of all living tongues," says Dr. Johnson, "there is a double pronunciation—one cursory and colloquial, the other regular and solemn:" the former "always vague and uncertain;" the latter "less liable to capricious innovation."[5] And what the learned critic says of pronunciation may be applied to all the peculiarities of the language. Neither the cursory nor the solemn modes of speech, however, are permanent, and hence we have a different idiom of the age of Chaucer from that of the age of Shakspeare, of Addison, &c. Meaning of the term.

73. The Idiom of a language consists in some peculiar form, signification, or effect given to its words, or in the construction of its sen- Modes, form of words

[1] Johnson's Dict. ad vocem.
[2] Grammaire Turke, p. xlvii.
[3] Viger de Idiot. not. Zeun, p. 1.
[4] North American Review, No. 52, p. 123.
[5] Grammar prefixed to the Dictionary.

tences. In regard to form, the words of a language may be monosyllabic or polysyllabic, as the Chinese is said to be monosyllabic, and the Cherokee to be polysyllabic. On this distinction I shall hereafter speak more at large. For the present it may suffice to observe of the Chinese, that there are two senses of the word monosyllabic; it may signify either that every word in a given language consists of a single syllable; or that every syllable is a complete word. M. Rémusat contends that the Chinese language is not monosyllabic in the first sense, but is in the second.[1] Its polysyllables (according to him) are formed by the junction of two or more monosyllabic words: in so far, therefore, the Chinese idiom is assimilated to what occurs in English; as in our words *wel-come*, *wil-ful*, and numberless others. In the Cherokee language, on the other hand, words of nine and ten syllables often occur, and one is even mentioned of seventeen, viz.: *Wi-ni-to-ti-ge-gi-na-li-sko-lv-ta-no-ne-li-ti-se-sti*;[2] but this probably, when analyzed, would be found to comprehend many words and particles combined. Thus we might employ, in English, a long phrase, instead of an adjective, agreeing with a substantive, as "my *never-to-be-sufficiently-lamented* Parent;" "my *never-to-be-too-gratefully-remembered Patron*," &c. But what the idiom of one language employs as a word of one syllable, may require two or more separate words in that of another. The French monosyllabic word *chez*, for instance, cannot be rendered by any single English word; but we translate *chez* moi, by the phrase *at* my *house*. On the other hand, we use the monosyllabic word *home* adverbially, where the Germans say *nach hause*, as in the phrase *nach hause gehen* (literally, to go to the house). Now, in London, "to go to *the House*" is understood, among the higher classes at least, to mean going to the House of Lords, or the House of Commons. Hence a German nobleman returning from an evening visit in London, and ordering his coachman to drive "to the house" (meaning home), was surprised to find himself conveyed to one of the Houses of Parliament.

Signification.

74. As to signification, it often happens, that where a word of a certain meaning in an original language is thence derived to two or more other tongues, it receives, in the latter, idiomatic differences of signification which differ from, or are wholly irreconcilable with, each other. Take, for instance, our word *fatigue* and the French word *fâcher*. They are alike derived from the Latin *fatigare;* whence also come our word *fag* (which Mr. HALLIWELL calls a schoolboy's term), and the Italian *facchino* and French *faquin*, a labouring porter. The original, *fatigare*, in its primary classical sense, is defined "ad lassitudinem deducere," "to weary out;" as

> Veloces jaculo cervos cursuque *fatigat*.
> *Virgil*, Æn. v. 253.
>
> He the fleet deer, with dart and hound, *fatigues*.

And in this sense only has the word *fatigue* ever been known to the

[1] Melanges Asiatiques, ii. 47. [2] Gabcleutz, Hoefer's Zeitschr. iii. p. 260.

English idiom. But in the lower Latin, *fatigare* appears to have been used for annoying a person by raillery; for when Thraso, the boaster, says to the Parasite,

> Quo pacto Rhodium *tetigerim* in convivio,
> Numquid tibi dixi? *Terent.* Eun. iii. 1, 30.
>
> Did I ne'er tell you how I *touch'd* the Rhodian
> Once at a feast?

Donatus, in the language of the fourth century, explains Terence's word *tetigerim*, by *luserim*, *fatigaverim*. Fatigare in this sense, was corrupted to *fascher*, and thence to *fâcher*; but, in the course of time, it was applied to various kinds of vexation. The amusing comedy of *Les Fâcheux*, by Molière, is founded on the annoyance caused by persons forcing themselves upon one's time and company in the manner so well described by Horace, in his "Ibam forte viâ sacrâ," and so coarsely imitated by Donne, in his fourth satire. Molière, however, has expanded the original conception into a lively sketch of no less than ten characters, by whom, in different ways, his hero, *Eraste*, is annoyed. In the mediæval Latin *fatigare* is explained "vexare, præsertim de litigatorum vexationibus," to annoy, spoken particularly of the annoyances of litigators. The word *fash*, though unknown to idiomatic English, has been borrowed in the Scottish dialect, from the French, and is used as an active verb, signifying to trouble the body or mind, or to molest generally; or, as a neuter, to take trouble, to be weary of, or to intermeddle so as to subject one's self to trouble; and a *fashous* person is, like the *fâcheux* of Molière, one who causes trouble and annoyance to others. Take again a word which in the French idiom is not merely different from the English in signification, but directly opposite to it, although of the same form and origin. The word *concurrent* comes in both cases from the Latin *con* and *currere* "to run together." But persons may run together in opposition, or side by side. So in Latin, *concurrere* is used in both senses:—

> 1. Abnueram bello Italiam *concurrere* Teucris.
> *Virgil*, Æn. x. 8.
>
> I would forbid Italia to *oppose*
> In war the Trojans.
>
> 2. *Concurrunt* multæ opiniones quæ mihi animum exangeant,
> Locus, occasio, ætas, &c. *Terent.* Heaut. act ii. sc. 2, v. 3.
>
> Many circumstances *concur* to strengthen my opinion,
> The place, the occasion, her age, &c.

Now a *concurrent*, is in the French idiom, "a competitor;" whilst in English the adjective *concurrent* is explained "acting in conjunction, conjoined, associate."

75. With respect to the *effect* of words in marking idiomatic accuracy, great stress has always been laid on the proper use of the words called *Synonyms*. Words of this class accordingly attracted the attention of the early Glossologists. AMMONIUS, a Greek Grammarian, of the fourth century, wrote a treatise, still extant, entitled "Περὶ ὁμοίων Effect.

καὶ διαφέρων λέξεων—"On similar and differing words."[1] Of both kinds he gives many examples. Ἄγειν and φέρειν (he says) differ in this respect, the former relates to animals, the latter to lifeless things. We however may sometimes translate both, to *bring*, ex. gr.: —

Οἱ δ' ἦγον μὲν μῆλα, φέρον δ' ἰνήνεα οἶνον.
They *brought* the sheep, and *brought* th' enliv'ning wine.[2]

It is true, as has been observed, that there are no exact synonyms, or at least very few.[3] A synonym, strictly taken, implies that one word agrees exactly in signification, force, and effect, with another word; but this can rarely happen, because, in the formation of mental conceptions, which cannot be immediately brought to the test of sensible experience, men differ so much, that a word seldom presents exactly the same conception to different minds. Where there is an exact correspondence of mental conception among all persons who have given it due consideration, as in the case of a mathematical line, square, circle, or the like, the conception is an *Idea* (or ideal conception), and cannot well have two synonyms for its expression in the same language. The words usually called synonyms are such as merely *approximate* to a common meaning, but in the correct idiom of a language have a marked difference. For instance, the French prepositions *dans* and *en*, both which we translate "in," approximate to each other in signification, and are therefore enumerated among synonyms by M. GIRARD. But he points out their diversity, whether applied to place, to time, or to the state or quality of things. *Dans*, according to him, when applied to place, has a precise and definite meaning, and implies that one thing contains or incloses another, and it marks a relation between that which is within, and that which is without. It is idiomatic French to say *dans la chambre*, or *dans la ville*, when a person has not left the place or has returned to it. *En* has a more vague and less definite meaning, indicating only in general the place where a person or thing is, and marking a relation between that place and some other. Thus a man is said to be *en ville* if he be somewhere in the city, but not at his house; or to be *en province* when he is in the kingdom, but not at Paris. When applied to time, there is a somewhat similar distinction. "La mort arrive *dans* le moment qu'on y pense le moins: et l'on passe *en* un instant de ce monde à l'autre:" "Death comes upon us *at* the moment when we are least thinking of it; and we pass, *in* an instant, from this world to the other." Again, in relation to a state of things, we say more specifically, "Vivre *dans* une entière liberté:" "to live *in* entire liberty;" and, more generally, "vivre *en* liberte:" "to live *at* liberty."[4] Sometimes it is said that a phrase is synonymous with a single word, as the Latin *irâ inflammatum esse* (to be inflamed with anger), is said to answer to *irasci*, (to be angry), but the former obviously implies much more than

[1] Ed. Valckenaer, 4to, Lug. Bat. 1739.
[2] Homer, Odyss. iv. 662.
[3] Scheller, p. i. c. ii. s. 3.
[4] Girard, Synon. v. dans, en.

the latter and therefore cannot be taken as its synonym.[1] Languages copious in words are commonly said to abound in synonyms. Thus GOLIUS says of an Arabic word for a lion, "Nomen illud est ex usitatiorum numero; sunt autem alia nomina quingentis plura, quibus Leonem Arabes designant."[2] "This is among the more usual names of the animal; but there are above five hundred other words, by which the Arabians designate a Lion." These, however, and all such if examined, would probably be found to express only different shades or modifications of the same thought, as in our verbs to love, like, esteem, prefer, respect, adore, &c.; all of which should be carefully distinguished in a correct use of the English idiom.

Construction.

76. Of the idioms which depend on the construction of sentences, some result from the relative position of the words in the sentence; some are produced by substituting one word for several, or *vice versâ;* and some by ellipsis, that is, the omission of a word, necessary in one idiom and not in another, to render the grammatical construction intelligible. First, as to the relative position of words in a sentence: this must differ greatly according as the particular language in question excludes, or admits sparingly or abundantly, the composition or inflection of words. The English language being much more limited in these respects than the German, we cannot (generally speaking) effect so complicated an intertexture of words in a sentence as German authors can. But even in the English idiom a difference is made in this respect, not only between poetical and prosaic compositions, but between ordinary colloquial prose, and that which is applied to high and solemn subjects. The grand opening of MILTON's mighty Epic affords a striking instance of a closely interwoven sentence occupying sixteen lines of heroic metre, where the verb "sing," which in the colloquial idiom would stand as the first word, does not occur till the sixth verse; and, by that position, serves to connect the announcement of the subject of the poem, with the poet's pious appeal to the divine source of inspiration. So HOOKER, the great master of that sound, idiomatic English prose, which is best suited to weighty argument, often employs inversions, which on light and trivial topics might be deemed harsh and pedantic. For instance, in explaining the signification of the term "Law." "That" (says he) "which doth assign unto each thing the kind, that which doth moderate the force and power, that which doth appoint the form and measure of working, the same we term a Law." Now this is idiomatic English, indeed; but it is a grave and serious idiom; and in ordinary discourse, the sentence would begin, "We term that a Law, which assigns," &c.

Substitution.

77. I observe, in the next place, that the idiom of one language often differs from another by merely resolving a given part of speech into its elementary conceptions, or *vice versâ*. In this way, indeed, all the diversities of case, tense, &c., which, in the principal parts of speech, are produced by inflection on the one hand, and by prepositions

[1] Scheller, p. i. c. ii. s. 3. [2] J. Golii Lexicon Arabico-Latinum, p. 105.

and auxiliary verbs on the other, may be accounted for; but, without entering at present into that detail, I will merely notice a few examples in the accessorial parts of speech. *Cæterum*, in the Latin idiom, is a single word, usually deemed an adverb; but in the French idiom, the same notion is resolved into the preposition and substantive *au reste*. So in English, *moreover* is called by Johnson an adverb:—

> *Moreover*, he hath left you all his walks,
> His private arbours, and new-planted orchards,
> On this side Tiber. *Shaksp.* Jul. Cæs. a. iii. s. 2.

But in French, the preposition and substantive *au surplus* are used together with the same or nearly the same effect. "*Au surplus*, nous n'avons abandonné les idées des Romains, que parcequ'elles s'écartoient de l'essence des choses."[1] "*Moreover* we did not abandon the ideas of the Romans, except when they deviated from the essence of things." On the other hand, where the Latin idiom resolves a notion into its elements, we sometimes combine them in one word, as when we translate *singulis diebus*, "daily," *singulis horis* "hourly," or the like.[2]

Ellipsis. 78. *Elliptical* omissions of words necessary to the full grammatical construction of a sentence are common in all languages, our own as well as others. Among the native speakers, this circumstance gives quickness and vivacity to discourse, without rendering it obscure; but to those who have to acquire the knowledge of a foreign or dead language, it often creates much difficulty, and sometimes causes serious misinterpretation. Thus, says Bos, ἐν φιλία, has been translated "in friendship," when it should have been "in a friendly land," the word γῇ, "land," being elliptically omitted. So τὸν ἐπιτάφιον, rendered "the funeral oration," should have been "the funeral games," ἀγῶνα, "game," being understood.[3] In English, after the verb "befall" a full construction would require the preposition "to," as in Milton—

> O teacher, some great mischief has befall'n
> *To* that meek man.[4]

But the more prevalent idiom omits the preposition, as in Shakspeare—

> Many years of happy days befall
> My gracious sov'reign![5]

In a celebrated passage of Ariosto, there is an ellipsis, after the article *un*, of *Principe*, *Eroe*, or some other masculine substantive, the word *persone*, in the same line, being feminine:—

> Non è *un* si bello, in tante altre persone,
> Natura il feci, e poi roppe la stampa.[6]
>
> A prince more beauteous ne'er shall you behold;
> For Nature made him, and then broke the mould.

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[1] Locré, Esp. du Code Nap. i. 34.
[2] Scheller, 322.
[3] Bos, Ellipses Græcæ. Præf.
[4] Paradise Lost, 11, 450.
[5] Rich. II. a. i. s. 1.
[6] Orlando Furioso, c. 10, st. 84.

In the Scottish dialect the following ellipsis, which is foreign to the English idiom, is easily supplied. "The interval *between and Monday* was occupied in preparations for their journey;"[1] that is, between the day before named and the following Monday. Certain words in various languages are formed by omitting letters or syllables in a phrase, as in Latin *sodes* for *si andes* (if you dare), *sis* for *si vis* (if you will), and *capsis*, which Cicero says stands for three words,[2] probably *cape si vis* (take it, if you wish).

French idioms.

79. Having thus spoken of Idioms generally, it may be expected that I should illustrate these remarks by examples from different languages; but to do this fully would be in fact to form a complete course of Glossology; which neither my limits nor my means permit, and which all the living Glossologists, if associated in the attempt, would fail to accomplish. I may, however, present a few specimens of particular idioms, serving to show the different genius of languages in various parts of the world, and at different periods. I will begin with the *French*. In that language, *avoir un tort* (literally, to have a wrong), means "to commit an offence." Marshal TURENNE writes to General La Ferté, who had beaten a servant, "Il faut que ce valet *ait eu* envers vous *un tort* bien grave; pour que vous vous soyez porté à une telle violence." "It cannot be but that this valet must have *committed* a very serious *offence* against you; otherwise you would not have acted with such violence." The same Marshal, meaning to advise that a large extent of country should be *devastated*, says, "Je regarde comme fort utile, que le pays entre Heidelberg et Mannheim soit *mangé*" (literally eaten). MONTESQUIEU, intending to express that Augustus granted very sparingly the right of Roman citizenship, says, "Auguste *fut fort retenu à accorder* (was very withheld to grant) le droit de Bourgeoisie Romaine."[3] Elsewhere, meaning that in a Monarchy the Ministers were more practised in business, than under a Despotism, he says, "Les Ministres y sont plus *rompus aux affaires* (more broken to affairs), que dans l'Etat despotique."[4] Again, that in India matters go on well under a female Sovereign: "Dans les Indes *on se trouve très bien* du Gouvernement des Femmes:"[5] literally, "one *finds one's self very well* of the government of women." In a comedy of MOLIÈRE's, the proud Baroness addresses her plebeian son-in-law, "Apprenez que *tout notre gendre que vous soyez*, il y a grande difference de vous à nous:"—"Learn that *although you are our son-in-law* (literally, all our son-in-law that you be), there is a great difference between you and us."[6] Again, the injured husband says to the intriguing chambermaid, "Vous pourriez bien *porter la folle enchere* de tous les autres" (literally, "you might *carry the foolish bidding* of all the others"): meaning in the colloquial idiom,—you may perhaps have to pay the penalty for the faults of all the others.[7]

[1] Galt, Entail, ii. 242. [2] Orat. 45. [3] Grand. d. Rom. c. 13.
[4] Esp. d. Loix, l. 3, c. 10. [5] Esp. d. Loix, l. 7, c. 17.
[6] George Dandin, a. i. s. 4. [7] George Dandin, a. ii. s. 6.

German. 80. From the *German* language Mr. JAMES has collected many idioms, of which the following may serve as specimens:—"*Er ist zu aufrichtig, als dass er euch betrugen sollte.*"—He is too upright to deceive you. "*Fragt man ihn, so schweigt er.*"—If you question him, he is silent. "*Er tanzt gern.*"—He likes to dance. "*Es sind eine menge Hasen geschossen worden.*"—A number of hares were shot. "*Die Raupe wird zu einem schmetterling.*"—The caterpillar becomes a butterfly. "*Es kommen truppen an.*"—Troops are arriving. "*In Polen spricht man die sprache der Romer.*"—In Poland the Roman language is spoken.[1]

Italian. 81. The *Italian*, may be said to be less idiomatical than most other European languages, its construction being very simple, insomuch that whole pages of Tasso or Ariosto may be rendered almost literally into English, with trifling variation of idiom. A few peculiarities, however, I will notice. "*Pare che trema la foresta d' ogn' intorno.*"—The forest seems to shake on every side.[2] "*Risponderò come da me si suole.*"—I will answer, as I am accustomed to do.[3] "*Questioni troppo interessanti son queste per non essere trascurate in quest' opera.*"—These are questions too interesting to be overlooked in this work.[4] *Ci danno l'albo de' Giudici per la quintessenza di quanto di più provetto e rispettabile era in Roma.*"—They represent the List of the Judges, as the quintessence of the most distinguished and respectable persons in Rome.[5] "*Un lavoro compito meno imperfettamente che per me si è potuto.*"—A work completed with the least imperfection that I could.[6]

Greek. 82. The Treatise of VIGER, *de Græcæ dictionis Idiotismis*, with the notes of HOOGEVEEN and ZEUNIUS; that of BOS, on the Greek Ellipses, with the comments of SCHAEFFER; and HOOGEVEEN's *Doctrina Particularum Græcarum*, afford together ample materials for a knowledge of the Greek idioms. I will select a few from their very numerous examples, both of the peculiar force and meaning given to certain words, and also of peculiarities of construction in a sentence. Λόγος, which we commonly render "a Word," has many idiomatic uses.[7] Plato gives three: 1. διανοίας ἐν φωνῇ, ὥσπερ εἴδωλον—"An image as it were, of thought, in the voice." 2. διὰ στοιχείου ὁδὸς ἐπὶ τὸ ὅλον—"A transition (or medium) from the element to the whole" (by which, I apprehend, he means a word considered as a medium between the mere articulations of which it is composed, and the sentence or proposition which it contributes to form). 3. σημεῖον ᾧ ἁπάντων διαφέρει τὸ ερωτηθέν—"A sign, by which we distinguish the thing spoken of from all others" (that is to say, a logical Term, definable and distinguishable as such, from other terms, in reasoning).

In construction with other words, λόγος receives from them dif-

[1] Elements of Grammar, p. 145, &c.
[2] Ariosto, c. i. 72.
[3] Tasso, c. ii. 81.
[4] Filangieri, Sci. Leg. i. 36.
[5] Nicolini, Istr. pruov. 180.
[6] Micali, Italia. Pref.
[7] Viger, cum notis, pp. 101–5.

ferent meanings. Λόγον αἰτεῖν, is "to ask leave to speak;" λόγον διδόναι, "to give such leave;" λόγον λαβεῖν, "to accept it." Again, λόγον διδόναι, may mean "to give a reasonable account of anything;" or, in a different construction, "to give reasons to one's self," *i. e.* to weigh a question well in one's own mind; λόγον παρέχειν, "to suggest to others, a reasonable plea;" λόγοι, in the plural, may mean "some particular kinds of discourse;" or again, "mere words," "mere pretexts." Εἰς λόγους ἐλθεῖν, "to talk over a subject." Ἐν λόγοις εἶναι, "to be talked of by men," to have your name "familiar in their mouths as household words." Λόγος ἐστὶ, "there is a talk," "there is a report." Κατ' ἐμοῦγε λόγον, "according to my opinion however," "as I at least think." Λόγος πεζὸς is differently explained by the Commentators; some think it means simply "prose," others, "any inferior style of writing." As general idioms of construction, we may notice these: 1. A participle with the article prefixed, descriptive of an individual, as ὁ ποίησας τὰ Διονυσιακὰ, the author of the 'Dionysiaca.'[1] 2. A genitive case after a verb, instead of an accusative, where two objects are compared, δικαιότερον εὖποιεῖν τοὺς οἰκείους τῶν ὀθνείων,—"it is juster to benefit domestics than strangers"[2] (where the regular construction would be ἢ τοὺς ὀθνείους). 3. An infinitive mood, used (with ὡς) for an indicative: ὡς ἰδεῖν τὸν ἐχθρόν—"on seeing the enemy;" instead of ὡς εἶδεν,[3] "when he saw." But the most numerous idioms are cases of *Ellipses*, that is, where one or more words are omitted, as being understood from the context. Thus Plato says, Οὐ μὲν οὐδὲ τόδε παραλείψεις. Τὸ ποῖον; Εὐμαθὴς ἢ δυσμαθής—"Neither will you omit this also. What? Docile or indocile" (that is, *whether he be* docile or indocile).[4] So Achilles says in the Iliad:—

Τῶν οὐκ' ἄν τι φέροις ἀπράκτων ἀέκοντος ἐμεῖο·
Εἰ δ', ἄγε μὲν πειρήσαι:

i. e., of these things you shall take and carry away nothing against my will; but *if* (that is, if you wish to do so) come and try.[5] In common discourse, the word ἡμέρα (day) was often omitted after an ordinal number, as in the Acts of the Apostles (ch. iv. v. 4), Εἴρηκε γάρ που περὶ τῆς ἑβδόμης οὕτω.— "For he spake, in a certain place, of the seventh (day) on this wise."[6] So the word τιμήμα (price) was commonly omitted.—Πόσου νῦν ὁ πυρός ἐστιν ὤνιος ἔπι τῆς Ἑλλάδος—"How much is wheat sold for now, in Greece?" (*i. e.*, at what price?)[7]

83. The *Latin* Idioms have been explained by very many writers: the following, among a number of others, are noticed in SCHELLER'S *Præcepta Styli bene Latini*. A substantive is frequently used as an adjective: *Victor Exercitus*—"the conqueror army," for the victorious army. *Maris sævitia*—"the rage of the sea," for the raging sea. A whole phrase for a single adverb, *summâ cum diligentiâ*,—"with Latin.

[1] Viger, p. 18. [2] Ibid. p. 65. [3] Ibid. p. 201. [4] Hoogeveen, c. 20, s. 1.
[5] Ibid. c. 16, s. 2. [6] Bos, v. ἡμέρα. [7] Ibid. v. τιμήμα.

the greatest diligence" (for *diligentissimé*). The repetition of the conjunction *et* answers to our connection of *both* with *and*. Thus Cicero says, *Meus in te animus quàm singulari officio fuerit, et Senatus et Populus Romanus testis est.*—"How greatly my mind was attached to you, *both* the Senate *and* the Roman people are witnesses." So the repetition of the disjunctive *aut*, answers to our disjunctives *either* and *or*. *Cras aut scribam aut ipse veniam.*—"To-morrow, I will *either* write, *or* come myself." A neuter adjective is used for a transcendental (or abstract) substantive; as *Si verum scire vis* (not veritatem)—"If you wish to know the *truth*." An adjective for an adverb, *nullus dubito*, for *non dubito*—"I doubt not." A pronoun for an adjective, *Quæ tua est humanitas, qui tuus est erga me amor;* (for tanta humanitas, tantus amor)—"Such (or so great) is your kindness, such your love towards me." An infinitive mood for an indicative, as *Cæsar proficisci* (for *profectus est*)—"Cæsar went." Among Latin idioms, too, many are elliptical, as *ad Castoris* (omitting *ædem*)—"to the *Temple* of Castor." *Non habeo quò confugiam*" (for *non habeo locum quò confugiam*)—"I have no *place* to fly to." *Boni pastoris est tondere pecus* (omitting *officium*)—"It is the *duty* of a good shepherd to shear the sheep." *Erat cùm ita cogitabam* (omitting *tempus*)—"There was a *time* when I thought so." *Ut paucis dicam* (omitting *verbis*)—"To say it in few *words*." *Victum et fugientem occiderunt* (omitting *eum*)—"They slew *him* conquered and flying, &c. &c."

Hebrew. 84. Of the Oriental idioms, I do not pretend to speak on my own knowledge. I will, however, advert to some passages in the writers who have noticed them. From the *Hebrew*, we have adopted some striking expressions, such as *Hosanna*, to which I shall hereafter more particularly allude. At present it may be sufficient to say, that the learned SCHLEUSNER explains *Hosanna*, as an exclamation, formed of two words contracted into one, and signifying "We pray for salvation," "We beseech Thee to grant prosperity;" so that when the Jewish multitude shouted "Hosanna to the son of David!" they idiomatically expressed a prayer to God to prosper Jesus, as a descendant of their great King David; and the Pharisees themselves, had before declared, that Christ (the Messiah) must be a "son of David." —(Matth. xxii. 42.)

Arabic. 85. Mr. RICHARDSON, in his *Arabic Grammar*, explains the following idioms of that language. "There is a singular manner of construction, which occurs sometimes, wherein the adjective agrees with the following substantive (a verb being understood) only in gender and number, and, at the same time, concords in case with another substantive placed before it; in which situation (by an idiom similar to that which puts a verb when preceding a nominative with more elegance in the singular, though that nominative should be either dual or plural), the adjective is placed in the singular whatever may be the number of its substantive."

86. An idiomatic discordance of number, between different parts of speech, somewhat similar to that just noticed in Arabic, occurs also in *Persian*. Thus, Mr. MOISES' *Persian Interpreter* states, that "Numerals, joined with a noun, require both the noun and the verb to be in the singular number." For "a hundred thousand tulips spring up," the Persian idiom gives "a hundred thousand tulip springs up." Again, "Two or more nouns have frequently a singular verb after them, as Virtue and Excellence *is* lost" (for *are* lost). So, "the demonstrative pronouns are always placed before the noun, but continue in the singular number even with a plural noun," as "*this* lips," for "*these* lips." Persian.

87. The excellent Grammar of the lamented Glossologist, A. L. DAVIDS, notices some *Turkish* idioms, which occur in no other European language. There is not only a comparative of diminution, as *buyûk*, "great," *buyûdjik*, "less great," or great in a small degree; but a sort of superlative in diminution, as *buyudjidjek*, "much less great." On the other hand, there are some idioms corresponding to those of the English, though the two languages have in other respects so little connexion. Thus they say, *demir kapou*, "an iron gate," the substantive *demir*, "iron," being employed as with us in the manner of an adjective. As with us, too, the adjective precedes the substantive, as *éyû ādem*, "a good man" (*éyû*, signifying good), and not *ādem éyû*, as in Latin, *vir bonus*. Turkish.

88. In the *Malayan* language, as in the English, Mr. Marsden observes, that a contraction of the numeral of unity becomes the indefinite article. *Sa*, is "one," *orang*, is "man," and *s'orang* is "*a* man." This is the case in many languages, and particularly in English; for our indefinite article *a*, or *an*, appears as *ane* in the Scottish dialect, where it is (or at least was) used equally for our *a*, and for our *one*:— Malay.

> And gart *ane* Hell my Paradyce appeir.[1]
>
> * * * *
>
> All, quod Experience, is *ane*.[2]

In the Cherokee language, the numeral *saquo*, one, is used for the indefinite article. As there are no inflexions in the Malayan language to denote the case, gender, or number of nouns, the idiomatic differences in these particulars must generally depend either on the position of the words, or on the context. Hence, as in English, the nominative, or case of the agent, usually precedes, and the accusative, or case of the object, usually follows the verb; but, under certain circumstances, these cases may be transposed, as they may also be in English, under circumstances which are to be gathered from the context; and which, in the Malayan language, are further marked by the indefinite particle *de*.[3]

89. The Sanskrit language abounds in inflexions as remarkably as the Malayan is deficient in them. Its nouns, for instance, have three Sanskrit.

[1] Dunbar's Goldin Terge. [2] Montgomery's Cherrie and Slae.
[3] Malayan Grammar, p. 102.

genders, three numbers, and seven or (including the vocative) eight cases. Hence, it necessarily follows, that the Sanskrit idioms must widely differ from those of languages, which, though of the same origin, either never adopted those inflexions, or suffered them in whole or part to fall out of use. The Sanskrit has a dual number unknown to the Mœso-Gothic, Islandic, and other ancient Northern tongues; it follows, therefore, that what the former expresses by inflexion, as respecting two objects, cannot be idiomatically rendered by the others, but must either be left to be collected from the context, or must be expressed by a separate word. A similar remark applies to the cases. "The Islandic, as well as the Mœso-Gothic," says M. WESTERGAARD, "has only four casual terminations in each of the two numbers, viz.: nominative, accusative, dative, and genitive. The three remaining Sanskrit cases, the instrumental, ablative, and locative, have disappeared; and the notions marked by them are, in Islandic as well as Mœso-Gothic, expressed by prepositions, which generally govern the dative, but more rarely the genitive."[1]

Chinese.

90. In speaking of *Chinese* idioms, I must confine myself, for the present, to the colloquial medium, or spoken language; to the written language I shall have occasion to refer hereafter. The former, as Dr. Marshman conjectures, existed "probably" in substance prior to the invention of the (written) characters."[2] The structure of this language is so different from that of any one hitherto mentioned, that, to transfer a passage of any length from the one to the other verbally, would render it totally unintelligible. The words are few in number, and consist almost wholly of a single consonantal followed by a single vocal articulation, and these varied only by four or at most five distinctions of tone. Generally speaking, a word may be used as any part of speech, that is to say, a word which in one passage has the force and effect of a noun, may in the next be employed as a verb, an adverb, preposition, conjunction, &c; but to this there are some exceptions. "Chinese words, however (as M. Remusat briefly expresses himself), taken separately, are all invariable in their form: they admit of no inflexion, and of no change, either in pronunciation or in writing."[3] From these facts it may easily be inferred, that the idiomatic structure of the Chinese language is of that peculiar character to which I have above adverted. Thus, to answer to the English adverb "silently," the Chinese employ two words *mŭh* and *yen*; the former meaning *silence*, and the latter to *consume*;[4] but how the union of these two notions came to have such an effect, it is not easy to conceive. The word *tchî* originally signified, as a noun substantive, "the sprout of a plant rising out of the earth,"[5] but it is often employed as a sort of sign of the genitive case, as *Thiân tchî ming*, Heaven's command;[6] where *Thian* is Heaven, and *tchy* answers to our *'s* (anciently *is*).

[1] Mem. Antiq. du Nord, 1840–44, p. 58.
[2] Elem. of Chinese Grammar, p. 83.
[3] Elem. de la Grammaire Chinoise, s. 60.
[4] Marshman, 462.
[5] Remusat. 78
[6] Ibid. 40.

And M. Remusat cites a short phrase, in which *tchy* is repeated three times, and taken successively as a verb, a pronoun of the third person in the accusative case, and a mark of the relation between the verb and the substantive which follows it.[1] Dr. Marshman has observed some curious coincidences between Chinese and English idioms. The verb *tá*, "to beat, or strike," is often prefixed to a substantive, and forms in ordinary discourse a compound in which it loses its proper meaning: thus *tá-tsyéu* (literally, to strike wine) is "to pour out wine." In one instance, it corresponds exactly with the English; *ta-ho*, "to produce fire by *striking* a flint," answers to our phrase of "*striking* a light." We have also some analogous expressions, at least in colloquial discourse, as "to *strike* a bargain."[2]

American.

91. From the endless diversity of Idioms in the Old World, I pass to those of the New. "The whole fabric of language" (says Mr. HOWSE) "as exhibited in the American idioms, compared with European tongues, is of a very peculiar structure; cast, as it appears, in a different mould from ours, and offering to the Grammarian a novel and singularly organized system, and to the Metaphysician a new view of the operations of the human mind."[3] "Yet it is a system complete in the mechanism of its parts, and adequate to the end desired."[4] This is strikingly exemplified in the long, ingenious, and curious analysis, which Mr. Howse has made of the verb in the Cree language, and of which it may at present suffice to give the following examples. In treating of the matter of which the Cree verb consists, he (among other distinctions) separates primitive verbs from derivatives; and of derivations he notices three classes, of which the first augments the action in different modes and degrees—*ex. gr. Nippów*, he sleeps; *Nippásku*, he sleeps very frequently; *Nenippôw*, he sleeps with iteration (indefinitely); *Nànippow*, he sleeps at times (distributively); *Nippásu*, he sleeps a little; *Nànippàsu*, he sleeps a little now and then.[5] Again, from a different root (*Nippa*, water), there are several distinctions, some applying to things animate, and some to things inanimate, as *Nippéewoo, he* is water (*i. e.* possesses the nature of water); *Nippéewun, it* is water; *Nippéewissu, he* is like water; *Nippéewow, it* is like water; *Nippéewissoo, he* is watered (wetted); *Nippéwetayoo, it* is watered; *Nippéehdyoo*, he changes *him* into water; *Nippéetow*, he turns *it* into water; *Nippéewchayoo*, he waters (*i. e.* wets) *him*; *Nippéewetow*, he waters *it*; *Nippéekayoo*, he makes water; *Nippéekatáyoo*, he makes *it* water; *Nippéekatum*, he adds water *to* it; *Nippéekanyoo*, he makes water *of* it; *Nippéeskow*, there is *abundance* of water; *Oonippéemu*, he *possesses* water.[6] M. DUPONÇEAU ascribes to these languages a peculiarity still more discrepant from the ordinary European or Asiatic idioms. He says, "the manner in which the Indians compound their words was first observed by EGEDE in his account of Greenland; and Mr. HECKEWELDER explains it at large in

[1] Remusat, 78, note. [2] Marshman, 402. [3] Cree Grammar, p. 11.
[4] Ibid. p. 12. [5] Ibid. p. 69. [6] Ibid. pp. 17–21.

the eighteenth letter of his correspondence.—A multitude of ideas are combined together by a process which may be called *agglutination*. I shall select a word from the Delaware language, which will convey a clear idea of the mode of formation of all others of the same kind. When a Delaware woman is playing with a little dog or cat, she will often say to it *Kuligatschis!* which I would translate into English, *What a pretty little paw you have!* This word is compounded in the following manner—*K* is the inseparable pronoun of the second person, and may be rendered by 'thou' or 'thy,' according to the context; *uli*, pronounced (*oolee*) is part of the word *woulit*, which signifies handsome, or pretty; *gat* is part of the word *wichgat*, which signifies a leg or paw; *schis* is a diminutive termination, and conveys the idea of littleness."[1] "In the same manner *Pilape*, a youth, is formed from *Pilsit*, chaste, innocent, and *Lenape*, a man."[2] Instances like these have led to rather an exaggerated notion of the characteristic peculiarities of this class of languages. "If we search for the distinguishing traits of our American languages," says Mr. BANCROFT, "we shall find the *synthetic* character pervading them all, and establishing their rules. The American does not separate the component parts of the proposition which he utters: he never analyzes his expressions: his thoughts rush forth in a troop. The picture is presented at once and altogether." Synthesis governs every form: it pervades all the dialects of the Iroquois and the Algonquin, and equally stamps the character of the language of the Cherokee. This synthetic character is apparent in the attempt to express in the simplest manner the name of anything. The Algonquin, the Iroquois, could not say FATHER: they must use a more definite expression. Their nouns implying relation, always include the signification of one of the three persons of the possessive pronoun. They cannot say Father, Son, Master, separately; the noun must be limited, by including within itself the pronoun of the person to whom it relates. The Missionaries, therefore, could not translate the Doxology literally; but chanted among the Hurons, "Glory be to *our* Father, and to *his* Son, and to *their* Holy Ghost."[3] Mr. Bancroft was perhaps in some degree misled by Dr. EDWARDS, a writer on whom TOOKE and others have too implicibly relied. The following passages from Mr. Howse's very able work may serve to correct these erroneous views:—"Dr. Edwards, speaking of the Mohegans, one of the Algonquin tribes, observes, that they cannot say 'I love,' 'thou givest,' &c. The examples (above given) of similar grammatical import, in both the animate and inanimate forms, will, I imagine, be sufficient to show that he is completely in error."[4] Again, "it would seem strange that the writers on the Algonquin language, viz.: Eliot, Edwards, &c., all deny the existence of the verb-substantive, in the dialects on which they have severally written. This mistake has clearly arisen partly from the idiomatic omission of the

[1] Introd. to Zeisberger's Gram. p. 82.
[2] Ibid. p. 83.
[3] Hist. America, c. xxii. s. 8.
[4] Cree Grammar, p. 105.

verb-substantive in a certain kind of expressions, and partly from an entire misconception of the subject, as is evident from the tenor of their examples, which prove only that those dialects have no *auxiliary* verb-substantive."[1] In fact, the verb-substantive in the Cree language is *i-ow*, "he, or it is," *i* being the root, and *ow* the affix or characteristic termination; which two parts belong essentially to every verb in that language. When Mr. Bancroft says that the synthetic character pervades these languages, he says no more than might be predicated of the Sanskrit, the Greek, and, in different degrees, of all polysyllabic tongues; for they are all synthetic. And when he says that the American never analyzes his expressions, he might have added that no unlearned person does so in any language. When a child says to its nurse, "Give me a kiss," it speaks, as the American does, from mere imitation of a phrase which it has heard: and certainly does not analyze that phrase into a verb, a pronoun, an article, and a noun-substantive, all of which nevertheless exist in the phrase. The same consideration may even be applied to the instances cited by M. Duponçeau. The Delaware woman does not analyze her expression *kuligatschis*, as M. Duponceau has very ingeniously, and no doubt accurately, done. It is true, that in this case there is a process, which may not improperly be called *agglutination*, by which a phrase may be made out of *parts* of words melted down, as it were, together. But do we not find a similar proceeding among our own unlettered and unreflecting classes? It was formerly usual for return post-chaises to stop at the White Horse Cellar, Piccadilly, in the hope of picking up passengers; and I well remember the rapid utterance, by the men waiting there, of certain sounds which can hardly be expressed in writing otherwise than by such a combination of letters as "*Dthrodsa?*" by which they meant to ask "Are you going down the road, Sir?" In this question, *D* stood for "down," *th* for "the," *rod* for "road," and *sa* for "Sir." The same sort of abbreviations may be observed in many London cries, at the present day. A poor old man daily passes my window, crying something that sounds like *fawathes*, by which, I believe, he means, "fresh water-cresses." And there is a well-known story of Coleridge, when a boy, asking an old clothesman why he cried *o'clo*, and not *old clothes;* to which the man aptly replied, "I could pronounce *old clothes*, Sir, as well as you; but if you had to repeat it as often in a day as I have, you would be glad to shorten it too."

92. Hitherto I have only spoken of Idioms as they vary *locally;* but, in all languages, they are also subject to constant, though scarcely sensible changes, in the lapse of *time;* and this in various ways—in the force and effect attached to particular words, in their grammatical use as different parts of speech at different times, and in their position and arrangement in a sentence. Whether or not a word used in old writers may be received with the same signification in the modern idiom, depends wholly on custom, according to the Horatian rule:— Words change in time.

[1] Cree Grammar, p. 137.

Multa renascentur quæ jam cecidêre, cadentque
Quæ nunc sunt in honore vocabula, si volet *Usus*,
Quem penes arbitrium est, et jus, et norma loquendi.
Horat. Art. Poet. 70.

Some shall revive that now forgotten lie,
Others, in present credit, soon shall die,
If *Custom* will, whose arbitrary sway
Words and the forms of language must obey.
Francis.

Of this, in the present day, we have a remarkable instance in the word *Handbook:* it was the Anglo-Saxon *handboc*, which, until of late years, was entirely superseded by the word "manual;" but now we have handbooks in various branches of literature and art, as the handbooks of painting, of antiquities, of France, Italy, &c. Nor do words merely die out, or revive, according to the fashion of the day. The same word, continuing in use for a long course of time, is employed at one period in a primary, and at another in a secondary sense. Thus the word *contrition* derived from *contero*, "to wear down with bruising," had in its primary sense that mechanical meaning only. At the present day, it is confined to the secondary sense of "being worn down with sorrow from a sense of guilt." Bishop JEREMY TAYLOR, however, the most eloquent preacher of his age, used it in the primary, or mechanical sense. "Serpents are curious to preserve their heads from *contrition*, or a bruise."[1] So, our verb to *prevent* (from the Latin *prævenio*) is in its primary sense simply "to come before." In the form of Common Prayer drawn up in the sixteenth century, it is used for going before, as a guide and assistant—"*Prevent* us, O Lord, in all our doings, with thy most gracious favour." But in the present day it is used to signify exclusively the going before for the purpose of hindrance; as in our common proverb, "Prevention is better than cure." Again, the verb *to rest* is used at present only to signify remaining quiet in body or mind after exertion, or being supported mentally or bodily by something on which we place reliance; but HOOKER frequently uses the expression "it resteth" to signify that part of an argument, which remains to be proved, after certain points have been demonstrated or conceded; *e. g.* "By reason man attaineth unto the knowledge of things that are, and are not sensible; *it resteth*, therefore, that we search how man attaineth unto the knowledge of such things insensible, as are to be known that they may be done."[2] And in the same manner it was employed by Bacon and Milton.

Sentences vary in construction.

93. As the idiomatic use of single words varies in signification and effect at different times, so does the idiomatic construction of sentences. A short passage in the prayer, common to all Christians, from the time of its injunction, will sufficiently illustrate this statement. In the original Greek, it stands thus, Τὸν ἄρτον ἡμῶν τὸν ἐπιούσιον δὸς ἡμῖν σήμερον.[3] In the French of the thirteenth century it was rendered, "Nostre pain de chascun jor nos donne hui." In the Port Royal

[1] Sermons, vol. ii. p. 136. [2] Eccles. Pol. b. i. s. 7. [3] Matt. vi. 11.

version, it is, "Donne nous aujourd'hui notre pain de chaque jour." By WICLIF, in the fourteenth century, it was rendered "Give to us this day oure breid ovir othir substaunce." And in our present form of prayer it is, "Give us this day our daily bread." It will be observed that the order of the words in all the five passages is different. The singular variation, however, which occurs in Wiclif's translation (viz. ovir othir substaunce) depends on the various significations given to the Greek adjective ἐπιούσιος, which some translate "substantial," others "supersubstantial," others "sufficient for one's support," others again "suited to our daily needs;" and this last version is supposed to be corroborated by the parallel passage in St. Luke's gospel, τὸ καθ' ἡμέραν, translated in our present text, "day by day," and in the margin, "for the day."[1]

Individual peculiarities.

94. I have stated that the proper idiom of a language is to be determined by the agreement in practice of the best writers and speakers at a given period. But care must be taken to distinguish between such agreement, and the peculiarities of any individual writer or speaker, however deservedly eminent he may be. Thucydides, for instance, is the very first of Greek historians, and his great work has justly attained the distinction to which it laid claim as a κτῆμά ἐς ἀεί, "an everlasting possession;" yet in regard to his style, the very learned H. STEPHANUS says, "Minimè contentus iis quæ ex veteri sermone habebat, multa innovavit, phrasimque magnâ ex parte sibi peculiarem usurpavit,"[2]—"Not content with what he found in ancient writers, he innovated much, and employed a phraseology which was in great part peculiarly his own."

Milton.

95. So our own MILTON's style both in verse and prose is incomparably powerful and majestic; but it owes much of its effect to some striking peculiarities. He often omits the *article*, in order to bring out the substantive with greater force, as in describing the infernal regions:—

> ——— dire hail, which on firm land
> Thaws not, but gathers *heap*, and *ruin* seems
> Of ancient *pile*. *Par. Lost.* b. 2, v. 589.

Many eminent writers of that and the preceding period, on the contrary, introduce the article superfluously. Thus Spenser says:—

> Old Genius the porter of them was,
> Old Genius, *the which* a double nature has.
> *Faerie Queen*, 3, 6, 31.

So Shakspeare:—

> ——————— In his brain
> —— he hath strange places cramm'd
> With observation, *the which* he vents
> In mangled forms. *As You Like It*, a. ii. s. 7.

This, however, is probably copied from the French idiom *le quel*, and Italian *il quale* and *loccché*. Milton's most obvious peculiarity is

[1] Luke, xi. 3. [2] Append. de Dial. Attic. p. 201.

the frequent introduction of Latin words, "Romanizing our tongue" (as Dryden says) "but not complying with its idiom." This, which often gives his style a pedantic stiffness, is sometimes, however, productive of a real beauty. It is harsh and formal when he describes the Angel partaking of Adam's viands:—

> ——— With keen dispatch
> Of real hunger, and *concoctive* heate
> To *transubstantiate*; what *redounds*, *transpires*
> Through spirits with ease. *Par. Lost*, 5, 436.

On the other hand, the Latin word *consummate* adds great beauty to the well-known simile, comparing the growth of mind to that of a flower:—

> ——— So from the root
> Springs lighter the green stalk, from thence the leaves
> More aerie, last the bright, *consummate* floure.
> *Par. Lost*, 5, 479.

He adopts too from the Latin, not only single words, but constructions, such as the imitation of the ablative case absolute. "The summer following, *Titus then Emperor*, Agricola continually with inroads disquieted the enemy;" like *imperante Tito* (History of England, b. 2). And, by a similar analogy, he employs the accusative with the infinitive, inverting the usual order of an English sentence. "For what though Brutus and the whole Trojan pretence were yielded up—yet those old and inborn *names* of successive kings, never any *to have bin* real persons, or *don* in their lives at least som part of what so long hath bin remembred, cannot be thought without too strict an incredulity." (Ibid. b. 1.)

Donne. 96. DONNE, an author somewhat earlier than Milton, has still more remarkable peculiarities, due indeed partly to the false taste of the time, but more to his own eccentricity. Of these, the following examples may suffice:—

1. In the lines addressed to Lady Bedford on the death of her friend:—

> You that are she, and you that's double she,
> In her dead face halfe of yourself shall see.

2. In his letter to his friend M. J. W.:—

> O! how I grieve ——
> That men may not themselves their own good parts
> Extoll, without suspect of *surquedrie!*

(That is, without being suspected of overweening pride or self-conceit.)

3. In describing the darkness of a storm at sea:—

> All things are one, and that one none can be,
> Since all formes uniforme deformitie
> Doth cover.

It is easy to see that peculiarities of this kind differ greatly from the proper idioms of a language; and while the latter should be carefully attended to in composition, the former should for the most part be avoided.

97. In the generality of cases, it will be found that the peculiarities

which distinguish individual writers are imitations of foreign idioms ancient or modern. Those of Milton were generally taken from the classical or scriptural models, with which he was so conversant. Thus he describes our first parents:— Ancient idioms copied.

> Adam, the *goodliest* man *of men* since born,
> His sons: the *fairest of her daughters*, Eve.
>
> *Par. Lost*, 4, 323.

This is correspondent to the Greek idiom in St. John's Gospel— Ὁ ὀπίσω μου ἐρχόμενος ἔμπροσθεν μου γέγονεν, ὅτι Πρῶτός μου ἦν. "He that cometh after me is preferred before me; for he was before me." Literally, "for he was *first* to me." SPENSER equally deviates from the English idiom when he uses "from to die" for "from dying:"—

> For not to have been dipt in Lethe's lake
> Could keep the son of Thetis *from to die*.

This also is analogous to a Greek idiom; for, as SIMONIS observes, "Carent Græci gerundiis, quorum loco infinitivis utuntur, vel cum, vel sine præpositione."[1] "The Greeks have no gerunds, but employ in their stead infinitives either with or without a preposition." Thus we have without a preposition, δῶκε φέρειν, dedit ferendum (literally, gave to carry), and with a preposition, ἐκ τοῦ ὁρᾶν, a videndo (literally, *from to see*). The foreign idioms chiefly imitated, from the reign of James I. to the Commonwealth, were those of the learned languages; and this practice being carried to an excess by the Puritans, gave occasion to Butler's ridicule of his hero:—

> For when he pleas'd to show't, his speech
> In loftiness of sound was rich,
> A Babylonish dialect,
> Which learned pedants much affect:
> 'Twas English cut on Greek and Latin,
> Like fustian heretofore on satin.
>
> *Hudibras*, p. 1, c. 1, 91.

98. The Restoration brought in a different fashion, which may be said to have been from that time on the increase. It is seldom now that we find an English author betraying by his style too intimate an acquaintance with Greek or Latin writers: the more prominent imitations are those of the French idioms; recently of the German; and sometimes, but more rarely, of the Italian. In French idioms our public Journals abound, which in translations is the more excusable on account of the extreme haste with which the manuscript is obliged to be sent to the press. Still the effect is sometimes ridiculous, as when the Journalist informs us that the conspirators meet in "caves" in Paris, meaning "cellars." They, however, often adopt Gallicisms without this excuse; as when they announce a *Political Re-union*, as having been held at a minister's house in London, which in the English idiom implies that parties, which had previously separated, had on this occasion been *re-united;* whereas the writer merely meant to say that Modern idioms copied.

[1] Introd. Gram. Crit. in Ling. Græc. p. 149.

there was a meeting of the minister and his adherents. Mrs. HANNAH MORE has drawn a ridiculous picture of the imitation of Gallicisms, in the supposed letter of an English lady of quality to her friend:— "Alamode Castle:—Dear Madam,—I no sooner *found myself* here, than I visited my new apartments, which are composed of *five pieces*: the small room which *gives upon* the garden is *practised* through the great one: and there is no other *issue*. As I was *exceeded* with fatigue, I no sooner *made my toilette*, than I *let myself fall* on a *bed of repose*, where sleep *came to surprise me*. My Lord and I are *in the intention* to *make good cheer*, and a *great expence*: and *this country* is *in possession to furnish* wherewithal to *amuse oneself*. All that England has *of illustrious*, all that youth has *of amiable*, or beauty *of ravishing*, sees *itself* in this *quarter*. *Render* yourself here then, my friend, &c. &c.

Vulgarisms adopted.

99. But the most disgraceful degradation of the modern English idiom is the adoption of rank vulgarisms into the discourse of the educated classes, and the standard literature of the country. It would perhaps be invidious to mention the writers, who have indulged of late in this low and unworthy habit; more especially as in some instances their names "honour this corruption." But it may be allowable to say that Addison would have stood aghast to hear in polite company such barbarous terms as "*snobbishness*" and "*flunkeyism*," and would have been disgusted with the coarse familiarity of a young gentleman addressing his venerable father as "*Governor*." I presume that by "snobbishness" is intended vulgarity, the quality of a *snob*, which in the Suffolk dialect means "a journeyman shoemaker."[1] In the Somerset dialect it is said to mean "*mucus nasi*:"[2] and may perhaps be connected with the German *schnauben*, "per nares spirare," to breathe thick, or snore, and so with *schnautze*, the *snout*. Flunkeyism is of course taken from *Flunkie*, an equally vulgar Scotch word for a livery servant. In old French, *Flanchier* was one who waited at his master's side, or flank from the Fr. *flanc*, and German *Flanke*, which Wachter derives from *lank*, the loin or side. As to the word "Governor," it was adopted within living memory from the slang of the thieves, who called the gaoler their governor. Certainly none of the associations connected with these words are so pleasing or elegant as to add to the English idiom either dignity or grace.

Errors in ordinary discourse.

100. The importance of studying the idiomatic peculiarities of a language is manifest from many considerations. The idiom gives to a language its identity and character; it is indeed its very spirit, without which we possess as it were only the dead body of speech, and (speaking with due reverence) might almost apply to it the Apostolic text, "the letter killeth, but the spirit giveth life."[3] Hence, in whatever way we have to do with a language, unless we understand its proper idiom, we are liable to fall into errors, sometimes ludicrous, often serious, and possibly fatal. The English no sooner began to flock to Paris at the Peace of 1814, than their mistakes in the French

[1] Halliwell, voc. Snob. [2] Ibid. [3] Corinth. ii. 3, 6.

language formed the subject of a very popular farce, '*Les Anglaises pour rire*' (the Laughable Englishwomen), in which a lady, meaning to ask for tea (*le thé*) desires to have *l'athée* (the Atheist), and introduces her niece as *ma niaise* (my silly one). Similar mistakes, however, occurred at the same period to the French who affected to speak English. A young French gentleman entering a coffee-room, called for the waiter by the term *Boy!* which his dictionary had informed him was the English for *Garçon*. And when an English lady paid a visit at the house of a French lady, who happened not to be at home, the daughter of the latter said "Mamma will be very *angry* that you came in her absence," meaning "*sorry*;" for these two very different significations are expressed alike in French by the word *fachée* above alluded to.

101. The case is still worse, if a work or document of any consequence is to be translated. Without an adequate knowledge of idiom, the spirit of the original evaporates, or its sense is wholly perverted. Mr. HAZLITT has pointed out some ludicrous instances of this in Cotton's translation of Montaigne's Essays. Thus, a passage which begins *En la plus espesse barbarie, les femmes Scythes*, &c. (in an age of the darkest barbarism, the Scythian women, &c.) is rendered by Mr. Cotton, "The Scythian women, *in the wildest parts of Barbary*," &c. Again, *Laissons cette autre secte, faisant expresse profession de la fierté* (not to mention that other sect, the Stoics, who expressly professed haughtiness), which Mr. Cotton thus curiously perverts—"Let us leave that other sect, and *make a downright profession of fierceness*." Finally, he represents poor Montaigne as most whimsically ungallant to his wife. Montaigne, who had been rendered nearly senseless by an accident, says, "*Je m'advisai, de commander qu'on donnât un cheval à ma femme, que je voyois s'empestrer et se tracasser dans le chemin qui est montueux et malayse.*" (I had so much sense about me, as to order them to give a horse to my wife, who I saw was toiling and labouring along the steep and uneasy road.) This, Cotton renders, "I had so much sense as to order that *a horse, which I saw trip and falter* on the way, should be *given to my wife*."[1] In translation.

102. One laments to see the natural ease, and unaffected good sense of a writer like Montaigne so distorted; but it is worse when the great Epic Poets are so mangled. Virgil introduces the powerful and wonder-working Ethiopian Priestess thus:— Homer.

> Hinc mihi Massylæ gentis monstrata sacerdos
> Hesperidum templi custos.[2]

Which Stanyhurst translates:—

> ——— in soil Massyla begotten,
> *Sexton* of Hesperides *sinagog*.[3]

The simple and natural moonlight scene, given by Homer as a simile

[1] Hazlitt's Montaigne, Prefatory Address. [2] Æneid, iv. 483. [3] Stanyhurst, ibid.

at the close of the eighth book of the Iliad, stands thus in the original:—

Ὡς, δ' ὅτ' ἐν οὐρανῷ ἄστρα φαεινὴν ἀμφὶ σελήνην
Φαίνετ' ἀριπρεπέα, ὅτε τ' ἴπλετο νήνεμος αἰθὴρ,
Ἐκ τ' ἴφανον πᾶσαι σκοπιαὶ καὶ πρώονες ἄκροι,
Καὶ νάπαι, οὐρανόθεν δ' ἄρ' ὑπερράγη ἄσπετος Αἰθὴρ,
Πάντα δέ τ' εἰδεται ἄστρα· γέγηθε δέ τε φρένα ποιμήν.

(Literally—As when in heaven the stars around the resplendent moon appear most beautiful; when too the ether is wind-less, and all the watch-heights, and steep summits, and wooded lawns are fully seen, and heavenward the immeasurable ether is thrown open, and all the stars are seen, and the shepherd is rejoiced in mind.)

This is given by COWPER, if not with the same animation, yet with a near approach, at least, to the simplicity and truth of the great poet:—

As when around the clear bright moon the stars
Shine in full splendour, and the winds are hushed,
The groves, the mountain tops, the headland heights,
Stand all apparent; not a vapour streaks
The boundless blue, but ether, opened wide,
All glitters, and the shepherd's heart is cheered.

But by POPE the sketch is not merely exaggerated; it is rendered altogether unnatural:—

As, when the moon, refulgent *lamp of night!*
O'er heaven's *clear azure spreads her sacred light,*
When not a breath *disturbs* the *deep* serene,
And not a cloud o'ercasts the solemn scene;
Around her throne the vivid planets *roll,*
And stars unnumbered gild the glowing pole;
O'er the *dark trees a yellower verdure shed,*
And *tip with silver* every mountain's head;
Then *shine* the vales, the rocks in prospect rise,
A flood of glory bursts from all the skies:
The *conscious* swains, rejoicing *in the sight,*
Eye the blue vault and bless the useful light.

Five lines are here spun out to twelve: the words in italics have no correspondent expression whatever in the Greek. The dark trees with a *yellow* verdure, are strangely inconsistent with the *silver* which tips the mountains; and the flood of glory bursting out at once, is as unsuitable to the calm repose of Homer's scene, as the calculations of the assembled swains on the utility of moonlight are to the silent pleasure of his single shepherd. On comparing these two translations, it is impossible not to see that the one is the work of a sound scholar, the other of a person wholly unacquainted with the peculiarities of the Grecian language.

Principle of compensation.

103. It is by no means desirable, however, that a translation should be strictly literal. In fact, it is a mere delusion to suppose that a composition, of any length, in one language, can be rendered, word for word, in another. How is it possible that a language abounding in inflections should be exactly represented by one to which inflection

is unknown; or a polysyllabic tongue by a monosyllabic? The very word Idiom, which necessarily implies peculiarity, as necessarily excludes an entire community of expression. The spirit and true meaning of one language can only be transfused into the other on the principle of *Compensation*. What in one idiom is done by a single word may be compensated in another by a phrase; an inflection may be supplied by a preposition; a compound by a periphrasis, developing, as it were, the thought of the author, and investing an intellectual conception with the forms of imagination.

Chapman.

104. Of this latter art I know no more complete master than CHAPMAN, a poet of the Elizabethan age, especially in his translations of the (so-called) Homeric hymns, addressed to various deities. These furnish ample proof that his translations were not only, as his title-page declares, "done acccording to the Greek," but done with a full sense of the poet's meaning in the compound words which in that language are so graceful, but in bare naked English would often lose all their beauty. Thus in the hymn to Apollo, we find Τευμεσσὸν λεχεπόιην (literally, Teumessus bed-making, but which is explained by the commentators, producing grass for the making of beds). This Chapman happily renders:—

> Teumessus apt to make green couches on,
> And flow'ry field-beds.

In the same hymn, the Ionians are described ἑλκεχίτωνες (sweeping-trained), which the translator expresses in a whole verse:—

> With ample gownes that flowe down to their feet.

And in the hymn to Ceres, he still more paraphrastically expands the words σεμνὴν θεὰν (literally, the venerable, or majestic goddess) into two lines:—

> A goddess, in whose grace, the nat'ral spring
> Of serious majesty itself is seen.

So, where the poet ascribes to Mercury, among other epithets, that of αἰσυλομήτην (literally, counsel-false), it is thus expressed:—

> A fair-tongued but false-hearted counsellor.

In these, and many other such passages, we plainly see that Chapman had well studied the words of the original; that he fully comprehended their idiomatic force in Greek; and that, where a literal version would have failed to impress that force on the mind of an English reader, he *compensated* it by an analogous phrase better suited to the genius of our language. Unfortunately he did not possess that entire command of his native tongue, in all its strength and sweetness, which his contemporary Shakspeare so powerfully exercised. His translation of the Iliad, with all its fidelity, was at times harsh and rugged: and hence it fell into neglect; whilst Pope's became popular by the smoothness of its versification, though utterly destitute of Homer's characteristic simplicity and grandeur.

105. I need not remind the students of divinity, how great and

Scriptural idioms.

serious an importance has been attached to a careful study of the idioms, in which the different portions of the Old and New Testament were composed. The books of the New Testament (with perhaps the exception of St. Matthew's gospel) were all originally written in Greek. It is sufficiently obvious, however, that the Apostolic writers did not employ the purest Greek idiom of the classic ages; and this is easily to be accounted for. Their native tongue was Aramean or Syro-Chaldean. Those among them who had studied the Mosaic law must have been versed in the pure Hebrew. But there was a numerous class of Jews, who are described as *Hellenists*, that is, imitators of the Greeks. The word Ἑλληνιστάς, indeed, is rendered in our translation "Grecians," and in the Vulgate *Græcis;* but being regularly formed from the verb ἑλληνίζω, must mean persons who imitated the Grecians in opinions, language, or otherwise.[1] The Hellenistic Jews were spread, in great numbers, through many provinces, where the Gospel was eventually preached; and where various local dialects and idioms prevailed. Some critics even think that in the writings of St. Paul, the idiom of his native city Tarsus, or at least of his native province Cilicia, is to be detected. The idioms derived from the Hebrew and Aramean are indiscriminately termed by most critics *Hebraisms*. They have been distinguished, however, into *perfect* and *imperfect*. The former consists of such words, phrases, and constructions, as belong exclusively to the Hebrew or Aramean language; the latter of such as exist, but are rarely found in Greek writings, or which the Apostles at least did not derive from that source.

Psychology.

106. Lastly, I would observe that the comparative study of the idioms of different languages closely connects Glossology with the Philosophy of the Human Mind. It opens wide and various views of the modes in which men in different stages of civilization, and under different influences, habitually group together their thoughts and feelings, and connect them in certain modes of arrangement. As the same human organization is the basis of all our vocal sounds, so the same mind and spirit is the basis of all our grammatical forms; but the articulations in the one case, and the grammatical forms in the other, are susceptible of great modification from external causes. The wider the field of our observation of idioms extends, the more correct and clear will be our perception of the connection between the faculties of the mind and the possible modes of their expression in speech. Within living memory the sphere of this observation has been immensely extended, and great errors have in consequence been corrected. It was supposed by Lord Monboddo, from the accounts given by La Hontan and others, "that the Huron tribes in North America had scarcely any articulation, but conversed chiefly by vocal cries aspirated, as in salutation, for example, *ho, ho, ho;* and that their language was little better than animal cries from the throat, of different tones, divided

[1] Simonis, Introd. p. 241.

now and then by a guttural consonant, and without composition or derivation."[1] These errors have come down to the present day. "Very strange notions" (says Mr. Howse), "and as erroneous as strange, have been entertained with respect to the American Indians and their languages. It has not only been said that these tribes have few ideas, and that their languages are consequently poor; but a writer in a respectable American periodical, of a recent date ('North American Review,' Jan. 1826), has even gone so far as to assert that this strange poverty in their language is supplied by *gesticulation*: that the head, the hands, and the body, are all put in requisition to aid the tongue in the performance of its duty. An assertion so extravagant, so diametrically opposed to the truth, is only here noticed as evidence of the ignorance that still prevails on this very interesting subject."[2] Again, "The grammatical character of the Cree, as an inflected language on an extended plan, leads to the inference of a higher origin than the mere casual, irregular, invention of man: and an attentive analysis of its structure confirms this view. When I observe in the verb, the method and consistency of its various derivative modes (deriv. adject. imitat. augment, frequent and abund. iterat. dimin. distrib. transit.; general, special, and particular; causat. making, possess, instrum. and their various combinations), the regularity and exactness of their respective subdivisions (conjug. voice, mood, tense, gender, number, person). Again, the manner, extent, and accuracy of the pronominal inflexions (defin. and indefin.) in their manifold, double, triple, quadruple, combinations; the clearness of the correlative modifications (princip. and subord. absol. and relat. act. and pass. defin. and indefin. of person, time, and action, pos. and neg. &c.), and the distinctness in form and signification throngh all the details;—when I contemplate this complicate, but accurate mechanism, in connection with a concord and government, blending and connecting the several parts of the system together, and a peculiar idiom or genius presiding over all, I cannot but recognise in such a system a regular organization of vocal utterance, affording to my own mind a circumstantially conclusive proof that the whole is the emanation of ONE, and that a DIVINE mind."[3]

[1] Monboddo, Orig. and Prog. of Language.
[2] Grammar of the Cree Language, Introd. p. 9.
[3] Ibid. Pref. pp. xii. xiii.

CHAPTER IV.

OF THE VOICE.

Speech a common faculty.

107. ALTHOUGH, in a treatise like the present, it is impossible to enter into a minute examination of all the modes of speech which different bodies of men employ in the communication of their thoughts and feelings, yet the brief outlines above given suffice to show that there is no association of rational beings on this globe, to whom the Almighty has not granted the faculty of Voice. Those legendary races of men, who hissed like serpents, or sang like birds, or were mute as fishes, existed only in the imagination of narrators, and the credulity of auditors or readers. True it is, that besides the power of voice, mankind, in all ages and countries, have enjoyed other faculties, which are figuratively called the Language of Look, and the Language of Gesture; but these, though occasionally coming in aid of words, or even supplying their place, as in the pantomimes and ballets of action, have never superseded their use in any community. It is needless to allude further to them at present; but occasions may occur hereafter, in which their influence on speech itself may be noticed. Reverting to the consideration of the numerous languages, dialects, and idioms, noticed in the preceding chapters, I may observe, that different as they are from each other, and consequently unintelligible at first to persons to whom they are not habitually familiar, still it is always fonnd possible to acquire a knowledge of them by study, and even to reduce them to certain rules. To trace up those rules to common grammatical principles, and to notice analogies in their development by mankind under different circumstances and influences, is the proper province of Glossology.

How to be analyzed.

108. Speech being the expression of the mind by means of the voice, if we would analyze any particular system of speech, whether called a language, tongue, dialect, idiom, or the like, we must consider it both *phonetically*, that is, as to its properties of sound, and *grammatically*, that is, as to its properties of signification. In both respects, we must extend our investigation from the most obscure development of the faculty in children, savages, and peasants, to its most brilliant display, by the poets, orators, and philosophers of civilized life.

Phonetic quality.

109. To begin with the phonetic quality. It was shown in my former treatise, that the human voice is produced by certain organs,

so framed by the great Author of Nature, as to constitute a minute and delicate mechanism, every different movement of which produces a corresponding variation of sound.[1] But human beings are endowed with voice, to enable them to live together in a society different from that of mere gregarious animals—a society more or less closely united in the bonds of a common interest, and common duties.[2] Now, it has been well observed, "that as all instruction on our duties to each other, and to our Creator, has been from the beginning communicated by the voice, and is still augmented by that admirable faculty, so from the beginning it was necessary that we should have a peculiar organ for receiving that instruction."[3] We speak to be *heard;* and the *ear* is given to us to discriminate sounds in general, but, above all, the sounds of the human voice. Lastly, we must remember that, in the progress of society, most civilized nations have expressed the sounds of their language by *letters* well or ill contrived for that purpose. Hence have resulted three different modes of judging of the distinguishable sounds of any language.

Distinguished by letters.

110. The first mode assumes that the *letters* of a given language have been formed on a correct system; but when that is not the case, this mode is of course productive of error. Thus Dr. Lowth reckons the English *i* as a vowel, and *y* as a vowel similar to *i* in sound;[4] whereas *i* is often a diphthong, as in the pronoun *I*;[5] and the English *y* is simply a superfluous letter. Again, an Italian considers the sound expressed by *c* in *cento* to be that of a simple consonantal articulation; whereas it is really complex, and is expressed (though inaccurately) in English by *Ch*, as in Charles, or *tch* as in *itch;* and in German by *tsch*, as in *Deutsch* and *Tschâko*.

By the ear.

111. In the second mode, men rely principally, if not solely, on the discriminating power of the *Ear*, disregarding alphabetical arrangement, and but slightly adverting to the form or action of the vocal organs. But the ear, like every other part of our frame, requires great care and attention to bring its powers to perfection; and indeed can seldom be reckoned a sure criterion of sound. "Au cujuslibet auris est" (says Quintilian) "exigere literarum sonos? Non herculè magìs quàm nervorum."[6] "Can every man's ear judge accurately of the sound of letters? No indeed, any more than of musical notes." We frequently meet with persons, who are said to have no ear for music. They may perhaps distinguish the 'Stabat Mater' of ROSSINI from a jig, but they don't know a third from a fifth, or a flat from a sharp. In like manner, we find ears so obtuse, as to make "Morn" rhyme to "Dawn," and to call Her Majesty and the Prince-Consort "Wictoria" and "Halbert." Differences of this kind being transmitted from parent to child, often serve to mark certain local dialects. Besides

[1] Univ. Gram. c. xvi. [2] Aristot. Polit. iii. 4.
[3] Caswall, Physiology of the Organ of Hearing, p. 57.
[4] Lowth. Eng. Gram. p. 4. [5] Univ. Gram. s. 461.
[6] Instit. Orat. lib. i. c. iv.

which, the attention of the lower classes of the community is seldom directed to nice distinctions of vocal sound, as we may observe in the imperfect rhymes of many local proverbs, *e. g.*—

Skiddaw, Helvellyn, and Catchedec*am*
Are the three highest hills in all Eng*land*.

And in this way many of the rhymes of so exquisite a poet as Burns may be accounted for: such as—

Wee, sleekit, cow'rin, tim'rous *beastie*,
O! what a panic's in thy *breastie!*
Thou need na start awa' sae *hastie*,
I wad be laith to rin an' *chase thee*.

Again—

I gat your letter, winsome *Willie*,
Wi' gratefu' heart I thank you *brawlie*.

So—

At kirk or market, mill or *smiddie*,
Nae tawted tyke, tho' e'er sae *duddie*.

If this defect of ear leads to variations in our own language, it must operate much more forcibly on a tongue which is wholly new to the hearer, and in respect to words which he hears but seldom repeated. This consideration is of great importance to the Glossologist: first, because many of the languages which he has to examine are only known to him by the report of travellers, whose vocabularies often differ, as well in point of sound as of signification; and, secondly, because the alphabets, in which those vocabularies are written have been formed on no uniform principle, and by persons whose auditorial faculties were far from acute. Hence few individuals would at first sight recognize *Owhyhee*, the scene of our admirable circumnavigator's death, in the island of *Hawaiia;* or suspect the *Cherokee* language to be meant by *Tschirokisian*. Our ancestors knew the Arabian Prophet by the name of *Mahound:* about a century ago he was uniformly called *Mahomet;* and we now find him designated *Mahommed*, *Mohammed*, *Mahummed*, *Muhammed*, *Mahmoud*, &c. In estimating the phonetic qualities of a language, therefore, the ear must not be taken as a certain standard of sound; and if defective, its incorrectness is seldom wholly cured. A foreigner does not easily acquire the fluent pronunciation of a native; and the *shibboleth* of his provincial birthplace often sticks to the orator in the senate, and the courtier in the palace.

By the vocal organs.

112. We come to the third mode of judging, namely, by a consideration of the organs employed. Here it must be owned, that the anatomy of the vocal organs was but little known to the ancients, nor until of late years was it much attended to by the moderns; and even in the present day, the best anatomists confess that is far from being fully and accurately understood. Dr. Rush, of Philadelphia, in his elaborate treatise on the 'Philosophy of the Human Voice,' observes "that there are no confirmed opinions among physiologists on the mechanism of the voice." [1] M. Majendie, in his 'Elementary

[1] Phil. Hum. Voice, ed. 1845, p. 99.

Summary of Physiology,' says, "the sounds which the larynx is capable of producing are extremely numerous: many celebrated authors have attempted to explain their formation; but their explanations have been little more than comparisons."[1] And what the latter author asserts of one vocal organ, the larynx, is true of all the others. Yet he elsewhere observes, that "an exact knowledge of the anatomy of this organ *is indispensable to a complete comprehension of the mechanism of the voice.*"[2] It follows, therefore, that in the present state of science, a complete comprehension of the powers of the voice is not to be attained. But yet it is clear that the observations and experiments, which have already been made on the vocal organs, have brought us nearer and nearer to the desired knowledge of their powers; and hence we may reasonably expect that a continued prosecution of those researches will eventually place this portion of glossological science on a firm basis.

Lower and upper.

113. Admitting that the study is still beset with difficulties, I have nevertheless elsewhere briefly treated of "the Mechanism of Speech." And therein I stated a distinction which is most important to be kept in view, but of which too many authors have unfortunately lost sight; I mean the distinction between the *lower* and the *upper* organs of the voice.[3] The former, which reach from the lungs to the opening of the windpipe, called the *glottis*, supply the air necessary for the production of sound, and render it *audible*: the latter, which extend from the glottis to the apertures of the mouth and nose, render the sound *articulate*. The lower organs give to the voice those properties which different authors have described by the terms *quantity*, *quality*, *pitch*, *elevation*, *depression*, *force*, *emphasis*, *accent*, *tone*, &c., and which chiefly serve to express our *feelings*; the upper organs divide the voice into articulations, that is, those modifications of sound which we call words, syllables, and letters, and which enable us to communicate to each other the *thoughts* that elevate man above the irrational animals. The vocal organs, both upper and lower, among all the races and families of mankind, approximate, as nearly as any other portions of the human frame do, to a normal construction and a common purpose. There are some considerable differences, no doubt, among individuals, and perhaps among races; but they are principally in the upper organs, and more particularly in the oral and nasal apertures. Of the sounds produced by the lower organs, Dr. Rush justly says, "those vocal signs of expression have a universality consistent with the prevalence of human feelings."[4]

Modifications of voice.

114. The principal modifications of the voice are thus enumerated by M. Majendie:—1. The *Cry*; 2. The *acquired* Voice, or the voice properly so called; 3. *Speech*, or the articulate voice; and 4. *Singing*, or the appreciable voice. I shall notice the three first of these divisions in their order; the last lies out of the sphere of the present inquiry.

[1] Elem. Sum. Phys. p. 144.
[2] Ibid. p. 136.
[3] Univ. Gram. s. 451.
[4] Phil. Hum. Voice, p. xxxiv.

Cry. 115. "Whatever may be the condition or age of man" (says the last-mentioned author) "he is able to produce *Cry*. The new-born infant, the idiot, the savage, the person deaf from his birth, the civilized man, the decrepit old man, can all utter cries.[1] M. Majendie, indeed, has not defined Cry; but from the context we can easily understand that he means those emissions of sound from the vocal organs, which are produced as it were mechanically, and without reflection, by the uncontrollable sense of pleasure or pain, bodily or mental. We may distinguish in Cry all the varieties of sound, which Dr. Rush enumerates as noticeable in the human voice, namely, quality, force, time, abruptness, and pitch.[2] These are chiefly produced by the action of the lower organs; occasionally, indeed, slight modifications of the sounds produced by the upper organs may be observed in Cry, but these seem to be merely involuntary. Infinitely varied as are the feelings of mankind, the cries which they extort may be of the most opposite kind, from the light burst of merry laughter to the deep groan of racking agony, and from the feeble wail of a sick infant to the horrid roar of the blinded Cyclops, at which

> ——— all his cavern brake
> In claps like thunder. *Chapman*, Odyss. b. 9.

These, it may be thought, are foreign to the province of Glossology; but they are not entirely so, for they present the first dawning of the light of language—they indicate those feelings which pass by nice shades into distinct conceptions and assertions, causing a correspondent gradation in the modes of their expression, whence the grammatical form which we call an Interjection may arise from an incondile sound, and may pass into a Noun, a Verb, or a Phrase; as the phrase, verb, or noun may fall back into an Interjection, or a mere Cry.[3] This is observable in all languages, but most frequently, no doubt, among those individuals who have not been compelled, by the usages of their race or station, to cloak their feelings in stubborn silence or affected insensibility. The Spartan youths endured without a cry the pain of the scourge; the North American savage utters no cry amidst the tortures of the stake; and the wily diplomatist hears with imperturbable calmness the failure of his most deep-laid schemes. But where such motives of restraint are wanting, or overpowered by a stronger necessity of nature, both sexes and all ages give vent to their feelings by Cries. The Cimbrians and Teutons (says Pliny) rushed to battle with terrific howlings.[4] The mournful shrieks of women re-echoed through the palace of Priam, when it was stormed by the Greeks:—

> —— penitusque cavæ plangoribus ædes
> Fæmineis ululant.[5]

And when the first-born in the land of Egypt died, there was "a great *Cry* throughout all the land."[6] In short, we may consider Cry

[1] Elem. Sum. Phys. p. 151.
[2] Phil. Hum. Voice, p. 43.
[3] Univ. Gram. s. 422.
[4] Nat. Hist. xxvi. 9.
[5] Virg. Æn. ii. 487.
[6] Exodus, xi. 6.

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as the first step in what Dr. Rush calls Exclamation. "Exclamations" (says he) "are but forcible expressions, and there may be as many kinds as there are modes of feeling and thought. Thus every mental energy and passion may be found in discourse, under the exclamatory form."[1]

116. We pass from the Cry to the *acquired Voice*. Why do we call it acquired? Because the power of exercising it is in fact acquired by observation and repeated attempts at imitation. Let an infant be born in the most savage or most highly-civilised state, nay, even let it be born deaf, or blind, or both, yet it will utter cries; and the same sense of pain will occasion the same cry in the child of an Esquimaux as in that of a Parisian; but if the infant possess the sense of hearing, it soon begins to observe, or, in the nursery phrase, "to take notice." It discovers that those about it utter sounds, which are not mere cries, but articulations. As its intellect develops itself, and its sympathies expand, the desire of imitating leads to the power and the practice of imitation, at first partial and imperfect, until at length the child possesses an acquired voice. What is true of the infant, in this respect, is proportionably true both of the savage, whose opportunities of observation are almost equally limited, and of the civilised man, to whom a far wider sphere is opened. The sounds, which those about the individual utter, those sounds, and those alone, he will imitate. But a variety of circumstances, in different parts of the world, have tended to affect either the power or the inclination to utter certain sounds. The hardy Teuton, in a cold northern climate, and the luxurious Ionian, under the mild influence of the south, spoke as they lived; the one articulated with a rough energy, the other with a vocalised softness. Every successive generation imitated the tone and manner of its progenitors; and thus in time the acquired voice of the one people differed widely, in quality and practical power, from that of the other. Acquired voice.

117. Whilst the acquired Voice thus becomes articulated, the Cry is softened down to Accent and Emphasis, and varied in the time of its production. These gradual changes accompany and mark a gradua. development of the mental powers, and the result is entitled to be called *Speech*. The elements of speech, then, are Articulation, Time, Accent, and Emphasis, all which must be considered separately. Speech.

[1] Phil. Hum. Voice, p. 291.

CHAPTER V.

OF ARTICULATION.

Meaning of the term.

118. THE term, *Articulation*, is used to signify primarily a certain faculty of modifying the sounds of the human voice; and secondarily, any articulate sound so produced. In the first sense it signifies the faculty of modifying the voice by the upper organs, independently of the modifications effected by the lower organs. Every change of position or movement in the upper organs causes a different modification of sound, whether or not the sound may also be modified by the lower organs. Thus a certain position or movement of the throat and lips combined produces the sound *o*, another position or movement of the tongue and lips produces the sound *t*: each of these sounds is here called an articulation, or articulate sound; and it retains its peculiar character as such, whether it be uttered (by means of the lower organs) in a high or low key, continued for a longer or shorter period of time, or pronounced with more or less emphatic force. The word is of Latin origin, being derived from *articulus*, a diminutive of *artus*, any juncture of the bodily organs; which latter word is only a dialectic variation of the Greek ἄρθρον (with the same meaning), the latter (ρ) being dropped, as in *lectus* from λέκτρον. Its earliest known application to the divisions of the voice was by Lucretius, whose notion of it, however, seems to have been somewhat vague:—

> Hasce igitur penitus voces, cum corpore nostro
> Exprimimus, rectoque foras emittimus ore,
> Mobilis *articulat* verborum dædala lingua,
> Formaturaque labrorum pro parte figurat.[1]
>
> These voices thus by our corporeal frame
> Are fashion'd; for the mouth pours forth the same,
> The tongue *articulates* each word with skill,
> And lips their portion of the task fulfil.

And again:—

> Ac, ubi non longum spatium est, unde illa profecta
> Perveniat vox quæque, necesse est verba quoque ipsa
> Planè exandiri, discernique *articulatim*.[2]
>
> Hence, when the spot, from which the voice proceeds,
> Is near to him who is addrest, it needs
> Must happen, that each syllable and word
> Is plainly and *articulately* heard.

[1] Lucret. iv. 548.

[2] Ibid. iv. 554.

How far peculiar to man.

119. To divide the voice into articulate sounds was very early noticed as a faculty peculiar to mankind. Eustathius says: "Men are described by Homer as μέροπες (from μείρω, to divide), because they, by nature, divide the sounds of the voice into words, syllables, and letters, which no other animal does." Several other animals have vocal organs, which, though differing in some degree from the human, enable them, nevertheless, to pronounce words or sentences with considerable accuracy; but they do not exert this faculty "by nature," or at least from any mental association of the sounds with their signification. CŒLIUS RHODIGINUS, a learned author of the fifteenth century, asserts, "that in his time a parrot was to be seen at Rome, which Cardinal Asconio had bought for a hundred crowns of gold, and which could repeat articulately, and in regular order, all the articles of the Christian faith, as accurately as any learned man."[1] In this, perhaps, there may be some exaggeration; but that parrots may be trained to utter whole sentences as distinctly as they could be pronounced by a human voice, is matter of ordinary experience. It is even recorded in Scripture that an ass once spoke.[2] This, indeed, is stated as a miracle; but that the miracle consisted in any change wrought in the beast's organs of sound does not appear: to confer the power of reason for a momentary purpose on an animal, however organized, if otherwise irrational, would in itself be sufficiently miraculous. But the normal state of man's organization is clearly adapted by an All-wise Creator to that faculty of articulate and *intelligent* speech, without which society could never have attained its present moral and intellectual elevation.

Distinctions various.

120. It may seem at first sight extraordinary, that a faculty, common to all the races of mankind from the earliest known period of their existence, and in every stage of their progress from the rudest barbarism to the most refined civilization, should not have been, long since, minutely analyzed, and its exercise reduced to systematic rules commanding the acquiescence of the learned in all countries; but the fact is far different. Men are not even yet agreed on the best mode of analyzing articulate sounds; and the consequence is that different authors apply to that analysis methods and nomenclatures so different as to involve this part of Glossology in much confusion.

Elements.

121. In the first place, the articulate sound and the mark of that sound have often been confounded together under the term "*Elements*" (στοιχεία), which was applied both by Plato and Aristotle to letters, as the constituents or first elements of syllables. Hence, teaching the first elements was an expression used by Horace to signify teaching to read.[3] And the same usage was followed on the revival of literature; as we find from ALDUS MANUTIUS, who, however, accurately distinguishes the proper significations. "Elementum"

[1] Lectionum Antiquarum, l. iii. c. 32.
[2] Numbers xxii. 23.
[3] Horat. Sat. I. i. 1, 26.

(says he) "est ipsa pronunciatio, litera autem elementi nota; sed abusivè alterum pro altero ponitur."[1] "The *Element* is the uttered sound itself; the *letter* is the mark of an element; but by an abuse of language the same term is used both for the one and the other."

Vowels and consonants.

122. Secondly, and what is still more annoying to the student in Glossology, eminent writers differ as to the very fundamental distinction between articulate sounds. The earliest and most generally-received distinction of them is into *vowels* and *consonants*. This doctrine may, with great probability, be ascribed to ARISTOXENUS, who was a pupil of Aristotle, and wrote a treatise on the 'Elements of Harmony,' still extant.[2] PRISCIAN, who wrote in the fourth century, ALDUS MANUTIUS in the fifteenth, and all subsequent grammarians, till very recent times, adopted this distinction; but in our day there have not been wanting individuals who have called it in question. "Grammarians," says M. Majendie, "distinguish letters into vowels and consonants; but this distinction cannot suit physiologists."[3] "Whatever motive," says Dr. Rush, "connected with the vocal habits of another nation, or the etymologies of another tongue, may have justified the division into vowels and consonants, it does not exist with us."[4] Accordingly, the former author divides letters into "those which are truly modifications of the voice, and those which (as he thinks) may be formed independently of the voice."[5] And the latter arranges the elements of articulation under three heads, which he designates as *tonics*, *subtonics*, and *atonics*.[6] Other grammarians introduce a peculiar element which they call a *breathing*; and in Greek a distinction is even made by some between a rough and smooth breathing; whereas others contend that the mark of the smooth was only meant to imply that the rough was not to be used. Now, as all articulations are modifications of the breath, the so-called breathing does not differ in this respect from a consonant, and is in fact the consonant *h* in the English word *hat*, the French *halle*, the German *hand*, *hund*, &c. "It is beyond all doubt" (say the Port Royal Grammarians) "that the Romans sounded the *h* with a strong breathing;" and they prove this by the indisputable authority of Catullus and St. Augustine—the former ridiculing a person who pronounced *insidias* as if it were written *hinsidias*;[7] and the latter remarking on the error of pronouncing *hominem* as if it were written *ominem*.[8] Still the Port Royal writers say that *h* is only a breathing.[9] But it is justly observed by BEAUZÉE, that "the breathing is a real articulation, and the letter *h*, which represents it, is a true consonant." "When we say, for instance, *la halle*, the second *a* is distinguished from the former as perceptibly by the breathing *h*, as it is by the

[1] Inst. Gram. p. 18.
[2] Dionys. Halicar. Op. vol. ii. p. 11.
[3] El. Sum. Physiol. vol. i. p. 154.
[4] Phil. Hum. Voice, p. 71.
[5] El. Sum. Phys. vol. i. p. 154.
[6] Phil. Hum. Voice, pp. 73, 76.
[7] Catull. Carm. 78.
[8] Aug. Confess. i. 18.
[9] Lat. Gram. b. ix. c. xii.

consonant (b) when we say *la balle*.[1] The primary and simple distinction of letters, and consequently of articulate sounds, into vowels and consonants, is not peculiar to the Greek and Latin languages and their derivations; but is recognized in many tongues of very different origin. In the spoken language of the Chinese, consonants are called *Tsee-Moo* (mother sounds), and vowels *Nyĕh* (auxiliaries),[2] answering to the German *Hauptlaute* and *Hulfslaute*. It is also the main distinction in the Sanskrit letters depicted by HALHED.[3] And it is substantially that of the Hebrew alphabet; for the Jewish grammarians call vowels "the souls of letters," and consonants "the bodies of letters."[4] Substantially, too, it is admitted by GIRARD and BEAUZÉE; only they confine the term "*articulations*" to the consonants, and designate the vowels by that of "*sons*" (sounds.)[5] And lastly, the great Teutonic Glossologist, GRIMM, founds his whole scheme of phonetics (*lautenlehre*) on this basis. "All the sounds of speech" (says he) "divide themselves into *vowels* and *consonants*. The former are more flowing, the latter more solid; we may call consonants the bones and muscles of speech; the vowels are that which penetrates and animates the firmer portions; they are the blood and breath. Again, consonants seem to represent the body; vowels the soul. On consonants depends the form, on vowels the colouring: without vowels speech would be destitute of light and shade; without consonants it would want the substance on which light and shadows rest."[6]

123. Even those Grammarians, who divide all letters into vowels and consonants, are not always agreed, as to the class in which a particular articulation should be placed. In the Sanskrit arrangement, HALHED observes that the mark to which he ascribes the sound *ung*, "though it be not a vowel is always reckoned in the vowel series."[7] So in Hebrew, Dr. ANDREW says that the Jews of Tiberias in the tenth century "boldly disavowed the old vowels, *Alef*, *He*, *Vau*, *Jod*, and *Aign*, sinking them under the ungrammatical and absurd title of *quiescent consonants*." On the other hand, SPINOSA says of the letter *Vau*, "Nec tamen vocalis est, sed litera indicans soni principium in labiis audiri." "It is not a vowel, but a letter indicating that a commencement of sound is to be heard in the lips."[8] Now Vau and Jod answer to our *w* and *y*, which Dr. RUSH ranks among *subtonics*:[9] and Dr. LATHAM treats among consonants, Confounded together.

[1] Gram. Génér. vol. i. p. 67. [2] Marshman, Chin. Gram. 88. [3] Gentoo Laws, pl. i.
[4] Spinos. Gram. Hebr. p. 1. [5] Gram. Gén. vol. i. p. 5.
[6] Alle Laute der Sprache zerfallen in *Vocale* und *Consonanten*, jene sind flüssiger, diese fester. Man darf die Consonanten Knochen und Muskeln der Sprache nennen: die Vocale sind was die festen Theile durchströmt und belebt, blut und athem: Consonanten scheinen gleichsam den Leib; Vocale die Seele herzugeben: auf den Consonanten beruht die Gestalt, auf den Vocalen die Färbung: ohne sie würde die Sprache des Lichts und Schattens, ohne consonanten des Stoffes ermangeln, an den Licht und Schatten sich setzt.—Deut. Gram. i. 30.
[7] Gentoo Laws, pl. i. [8] Compend. Gram. Hebr. p. 2.
[9] Phil. Hum. Voice, p. 74.

as a separate class of *semivowels*.[1] ADELUNG reckons the German j (answering to our *y*) as a palatal consonant (*Gaumenlaut.*)[2] LOWTH says that *y* "is always a vowel;" and that "*w* is either a vowel or a diphthong.[3] LINDLEY MURRAY takes a different view of these letters: he says "*w* and *y* are consonants when they begin a syllable or word, and vowels when they end one;"[4] whilst TUCKER (under the name of SEARCH) says "*w* is always esteemed a consonant, though sounding as much like a vowel in the old *perswade* as (*u*) in the modern *persuade*." But he adds, "*y* is rejected, for being an amphibious animal, onewhile a liquid vowel, then again ranking with the solid consonants."[5] In the Sanskrit system there are several sounds reckoned among simple vowels, which should rather perhaps be considered as combinations of one or more liquid consonants with a vowel. Thus Sir W. JONES describes *rī*, the seventh letter of the vowel series, as "a sound peculiar to the Sanskrit language, formed by a gentle vibration of the tongue preceding our third vowel *i*, pronounced very short," as "in the second syllable of *merrily*." The next to this is "the same complex sound considerably lengthened (*rēē*),"[6] and then follow two others, *lrĭ* and *lrī*, which he describes as "short and long triphthongs, peculiar to the Sanskrit language."[7]

Specific term.

124. The specific terms employed to characterize the respective articulations, both vowel and consonantal, afford nothing like a uniform systematic nomenclature. The vowels are distinguished sometimes by the organs supposed to conduce to their production, as *guttural*, *palatal*, *labial*;[8] *pharyngal*, *lingua-palatal*;[9] sometimes by their duration, as *long*, *short*, *doubtful*;[10] sometimes by their effect on the ear, as *broad* or *slender*;[11] *full* or *small*,[12] *crassus* or *exilis*,[13] *εὔηχος*, or *δυσηχὲς*;[14] *flat*, &c.;[15] and sometimes by their relation to other sounds, as *independent* or *dependent*;[16] *perfect* or *imperfect*.[17] The terms used as descriptive of the specific consonantal articulations are no less numerous and equally destitute of systematic uniformity. They also are named (like the vowels) sometimes from the organs; as *labial*, *palatine*, *guttural*;[18] *pulmonary*, *lingual*, *dental*;[19] *nasal*, *oral*,[20] *lingua-dental*, *lingua-palatal*, *lingua-palato-nasal*, *pharyngal*;[21] *cerebral*;[22] sometimes from the time occupied in their utterance, as *continuous* or *explosive*;[23] sometimes from their effect on the ear, as *sweet*, *harsh*, *noble*, *unpleasant*, *smooth*, *rough*,[24] *sharp* or *flat*, *hard* or *soft*, *lene* or *aspirate*, *mute* or *liquid*,[25] *muette* or *sifflante*, *forte* or

[1] Eng. Lang. p. 112.
[2] Gram. Allem. p. 7.
[3] Eng. Gram. p. 4.
[4] Murray, Eng. Gram. p. 18.
[5] Vocal Sounds, p. 19.
[6] Asiat. Res. i. 17.
[7] Ibid.
[8] Wallis de Loquelâ, s. 2.
[9] Bishop's Artic. Sounds, p. 18.
[10] Vossius, A. G. lib. i. c. xii.
[11] Latham, 110.
[12] Ibid. 157.
[13] Vossius, lib. i. c. xii.
[14] Dion. Halic. de verb. col. s. 18.
[15] Latham, 104.
[16] Ibid. 110.
[17] Ibid. 111.
[18] Wallis de Loq. s. 3.
[19] Adelung, i. 1, 6.
[20] Beauzée, i. 51.
[21] Bishop, p. 39.
[22] Price, Sanscr. p. 3.
[23] Müller, 1052.
[24] Dion. Halicar. s. 19.
[25] Latham, 103–108.

foible,[1] *sibilant* or *buzzed*;[2] and sometimes, from their relation to other sounds, as *semi-vowels* or *semi-mutes*.[3] It is not to be understood that all these expressions are incorrect. Many of them are properly applied in certain instances, though not in others; and some have no relation at all to the power of articulation.

Number of articulations.

125. Grammarians differ widely, too, in their estimate of the *number* of distinct articulations, both in the vowel and consonantal sounds: the former are stated by

Grimm - - -	as 3 organic and 2 medial.
Vossius - - -	- 5
Aldus Manutius -	- 6
Dionysius of Halicarnassus	7
Adelung - -	- 8
Wallis - - -	- 9
Chladni - - -	- 10
Lindley Murray -	- 12
Bell - - -	- 13
The Sanskrit Grammarians	14 or 16.

And with each of these authorities some others may be found to agree. Nor does less diversity occur in the enumeration of consonantal articulations; in so far, at least, as we may judge from the various alphabetic systems which have existed in the world. Thus we find the consonants reckoned, in

Ancient Greek,	at 17	Arabic -	at 28
German -	- 18	Malay	- 30
English -	- 20	Armenian	- 31
Russian -	- 26	Sanskrit -	- 34

But it must be remembered, that these distinctions are formed on very different principles: that in some cases double articulations are marked by a single character, and *vice versâ*; that some letters are deemed at one time vowels, and at another consonants; and that the consonants in most Asiatic systems include (unless otherwise marked) an inherent short vowel, which they do not in any European system.

No fixed number.

126. Most persons, on first turning their thoughts to this subject, are apt to suppose that the articulate sounds of the voice are reducible to that particular number which the usage of their country has determined: and if their experience is extended to foreign languages, they still think that the number is definite; that every articulation is an integer naturally divided by a fixed limit from every other. But this is a delusion. We articulate by certain vibrations of the muscular fibres in the vocal organs, and we hear by correspondent vibrations of similar fibres in the auditory organs. The fibres of the tongue, fauces, palate, and lips, are put in motion on the one hand, and those of the

[1] Beauzée, i. 54, 58. [2] Bishop, p. 39. [3] Wallis, p. 16.

tympanum and *ossicula* (the drum of the ear and its small bones) on the other. A similar correspondence of effect indeed takes place between the vibrations of the glottis and those of the ear; but in the latter case the vibrations are measurable, because they depend simply on the greater or less tension of a single organ; whereas articulation always puts in motion several organs at the same time. Hence it is, that a natural scale of musical notes is furnished by the glottis singly; while the combined organs of articulation can furnish no scale of proportionate sounds. Hence too, as Mr. Bishop has observed, "it requires an ear well practised in articulate sounds to be able to detect their acoustic differences with any degree of precision."[1] A rational glossologist, therefore, will not assume any fixed number of articulate sounds, as established by a law of nature for all mankind; but will content himself with endeavouring to ascertain, in any given language, how many practical distinctions are to be found in the articulations of the natives.

Structure of organs.

127. The confusion which is apparent, as well in the terms employed to describe articulate sounds, as in the opinions concerning them, chiefly arises, I am persuaded, from that imperfect knowledge of the structure of the vocal organs, which has hitherto prevailed among glossologists. No doubt, it could not but be perceived in the very earliest times, that some organs were employed on certain articulate sounds and not on others; that *t*, for instance, was properly called a *dental* letter, and *b* a *labial*. No doubt, too, very able men had framed systems distinguishing articulate sounds more or less accurately by certain organs obviously employed in their production. AMMAN, HALLER, BISHOP WILKINS, WALLIS, HOLDER, and others, had written, so early as the latter part of the seventeenth and beginning of the eighteenth century, their respective treatises, which may still be consulted with advantage. But if we examine them minutely, we shall find not only that the authors differed on many important points, but that there were facts, of great moment to the accuracy of their researches, on which they confessed themselves in want of further information. In this, too, as in many other sciences, technical terms have been employed with much vagueness, and even to this day the same words are often applied to very different conceptions. Thus, in the ancient Greek we find *φάρυξ*, rendered pharynx, larynx, and fauces. Again, in German, *Rachen* is rendered by Wachter, "fauces, palatum;" and by Hilpert, "the jaws *or mouth* of a beast, the mouth *or throat* of a person." In pursuing this subject, I shall endeavour as much as possible to use words in their popular sense; but to avoid confusion it will be absolutely necessary sometimes to confine them to their signification in modern anatomical works.

Ignorance of the ancients.

128. It is remarkable how ignorant the ancients were of these parts of the human frame. Homer, indeed, in describing the death of

[1] Bishop, Artic. Sounds, p. 13.

Hector, mentions the ἀσφάραγος as the proper passage of the voice;[1] and the term ἀσφάραγος is by some commentators rendered *Larynx*, by some *Trachea*, *aspera arteria*, or *fistula spiritalis*, which last is the origin of our word *Windpipe*. Yet, some centuries later, Plato seems to have expressed himself as if he considered one and the same organ to serve as a conduit both for the breath and also for liquid food.[2] So, at least, he was understood, and his opinion to that effect defended by Plutarch, in the Symposials (b. vii. qu. 1). Yet nothing can be more certain than that there are two distinct passages, the *Larynx* for conveying air to and from the lungs, and the *Pharynx* for conveying food, both solid and liquid, to the stomach. Of these two passages, the former is called, in English, "the Windpipe," and in German, *der Kehlkopf;* the latter, in English, "the Gullet," and in German, *der Schlund.*

Authors cited.

129. In examining this part of my subject, I must repeat, that I lay claim to no other knowledge of anatomy, than what any one may collect from a perusal of the passages in eminent authors relating to the vocal powers. Some, whose works I have consulted, are mentioned in my former treatise: and to them I would now add, among early anatomists, BARTHOLINUS and HALLER, and among the recent, QUAIN and CRUVEILHIER; nor should I omit to notice Mr. BISHOP's ingenious treatise 'On Articulate Sounds, and on the Causes and Cure of Impediments of Speech.' The celebrated Haller, who had devoted much attention to this subject, thus states the theory of articulate Speech:—"In order that the air breathed from the lungs by expiration should produce *Voice*, it must necessarily issue from the narrow aperture of the larynx; and in order that the voice should be *articulated* into words, it is necessary that the tongue should be pressed, in various ways, against the walls of the mouth."[3] This statement, however, must be understood with some latitude. The air of the breath (as I have shown) is not rendered audible by merely issuing from the aperture of the larynx, but by issuing from it when its muscular fibres are in a state of vibration. And again, a vocal sound may be rendered articulate not only by a pressure of the tongue against the walls (that is, the inner sides or roof) of the mouth, but by any movement of the tongue and other organs, which alters the form of the vocal tube, that is to say, of the passage through which the breath flows from the throat to the lips.

Analysis of organs.

Here I must again advert to that part of my former treatise, which

[1] Οὐδ' ἄρ' ἀπ' ἀσφάραγον μιλίη τάμε χαλκοβάρεια,
Ὄφρα τί μιν προτιλίποι ἀμυβόμενος ἰπίσσοιν. *Iliad*, 22, 328.

Nor did the brazen lance the windpipe wound,
Through which his dying words a passage found.

[2] Τό τε πνεῦμα, καὶ τὸ πόμα διχομένη.—Timæus, p. 1075.

[3] Ut aër, ex pulmone per exspirationem expulsus, vocem producat, necesse est exire per Laryngis rimulam: ut ea vox in vocabula articuletur, Linguam oportet variè ad oris parietes adlidi.—Elementa Physiologiæ, vol. iii. p. 366.

is mentioned above, as relating to "the Mechanism of Speech;" and in which I distinguished between the lower vocal organs and the upper. From the lower, that is, the *Larynx*, or Windpipe, with its muscular aperture the *Glottis*, and occasional cover the *Epiglottis* (words for which we have no English representative), the breath flows audibly, if the fibres of the glottis vibrate freely, but as a mere murmur or whisper, if the vibration be partially impeded, and altogether inaudibly, if there be no vibration. In no case do these organs produce articulation; their function being only to render the voice more or less loud in whole or part, to give it elevation or depression in musical scale, or to prolong or shorten any part of it, in point of time; in other words, to give it Emphasis, Pitch, and Quantity, or some modifications of these, which will hereafter be noticed. Articulation, on the other hand, is exclusively the function of the upper organs: and it is essential to accuracy in glossological reasoning that this distinction of functions should be kept steadily in view; that we should neither suppose articulations to be formed in the larynx or glottis, nor emphasis, pitch, or quantity, to be communicated by any of the upper organs. At the same time it must never be forgotten, that, by a wonderful provision of the all-wise Creator, the human mind is enabled so to act on its bodily frame, that the muscular movements are instantaneously adjusted to each other, in producing one combined effect. Thus the singer combines at once the visible impression of the written score, and the audible impression of the accompanying instrument, with the action of the glottis in elevating or depressing the voice, and of the tongue, palate, or lips, in giving it articulation. I have said that the best account of the lower organs is that given by Mr. Willis in the 'Cambridge Philosophical Transactions for 1832;' and from this I adopted the learned author's minute and accurate description of the muscles and cartilages of the larynx, which are employed in this portion of our powers of utterance. The upper organs I described more generally, and gave a short account of their operation in producing the articulations of most of the European tongues. At present, as I shall have occasion to advert to the sounds of other languages also, I must, of necessity, dwell more particularly on this portion of the mechanism of speech.

130. Glossologists in general have considered the Pharynx, Tongue, Throat, Palate, Teeth, and Lips, as entire organs, without reference to the peculiar substance and structure of each organ separately; and in this way different schemes of articulation have been formed, some of which may, perhaps, sufficiently account for the sounds of one or a few cognate languages. But if we are to extend our views to the great variety of articulate sounds that may be met with in the world, a further analysis will be found necessary, towards which hardly an attempt has yet been made. It is only within a century and a half, that Natural Philosophy has shown the air to be the vehicle by which sounds are conveyed to the ear; and much more recent

experiments have determined the very minute distinctions of sound which the human ear can appreciate. In this, as in many other respects, individuals possess, in different degrees, their faculties natural or acquired; but it is said that a practised ear, commonly well organized, can distinguish a sound which lasts only the 1-24000th part of a second.[1] Now the sounds of the human voice are produced by undulations or vibrations of the air striking either on the fibres or more solid parts of the vocal organs. The analysis, therefore, to which I just now alluded, should determine first the form and substance of each particular organ; then its moveability or immoveability; and if moveable, the possible direction and extent of its motions, which must chiefly depend on the muscular fibres that enter into its composition. These points being ascertained by anatomical research, it will follow that the air, whether rendered audible or not, by the vibrations of the glottis, must be modified in articulation by every subsequent change, however minute, in the relative position of the upper vocal organs: and it will be for the Glossologist (enlightened by the Anatomist) to determine how far these modifications can be properly taken as the foundation of a comprehensive system of articulate sounds.

Larynx and pharynx.

131. By reference to Plate I., it will be seen that the *Larynx* and *Pharynx* form two tubes in the neck, the former in front, the latter immediately behind it. From the brief description of these organs given in my former treatise, it may, perhaps, have been thought that the larynx opens into the pharynx; but this is not the case: both organs commence at the same level below, and both open above into the posterior *fauces*, or back part of the mouth connected with the throat. The larynx ends there; but the pharynx continues upwards until it terminates in a sac, with openings into the inner part of the *nares*, or nostrils. The breath, therefore, may be emitted either wholly through the mouth or partly through the nose; and as the two passages modify the articulate sounds differently, the respective articulations may be distinguished as *oral* and *nasal*. The oral articulations admit of much variety; because, in that portion of the vocal tube where they are found, the air may be propelled in very various directions, between the Tongue, and the Fauces, Palate, Teeth, and Lips; and therefore, on the general principles of acoustics, the sounds may be almost infinitely diversified; whilst in the course of the air through the pharynx, fewer organs are encountered, and the nasal articulations must consequently be fewer in number.

Tongue.

132. First, as to the form and structure of the organs employed in producing the *oral* articulations. The authors, whose works I have consulted on these points, differ in many particulars. Without pretending to judge between them, I have endeavoured to collect from the respective sources, if not the most comprehensive view, at least an intelligible one, of these organs, so far as they are concerned

[1] Anatomie Descript. ii. 408.

in articulation. The most efficient organ for this purpose is the *Tongue*, a fleshy substance, occupying, in man, great part of the cavity of the mouth, yet so as to leave sufficient room for its own elevation, depression, or other movements. In form it is nearly oval, but broader at the inner extremity than at the tip. The direction of its sides follows the curves of the lower jaw. It is moveable throughout the whole of the upper surface, but only for about a third part of the lower.[2] At the inner extremity it rests on a bone (or rather combination of small bones), called from its resemblance to the Greek letter *υ*, *Os-hyoides*, or *hypsiloides*, which, as Haller says, "is a kind of foundation, as it were, both to the tongue and the larynx." "It consists" (he says) "of a basis and two greater horns." "The basis is somewhat curved, convex in front towards the tongue, and concave behind towards the larynx."[3] "Since it is not immediately joined to any other bone, and is only suspended by the styloeidean ligaments, it is easily moved, and obeys the motion either of the tongue, the larynx, or the pharynx."[4] The muscles which contribute to move not only the Os-hyoides itself, but the tongue, larynx, and pharynx, in connexion with it, are described at considerable length, and their uses specified, by Haller, who names them the *Sternohyoides*, *Coracohyoidei*, *Stylohyoidei*, *Biventres*, *Mylohyoideus*, and *Geniohyoidei*. The tongue itself is still more moveable, abounding, as it does, with muscular fibres, in different directions. "The tongue," to use the forcible expression of Cruveilhier, "is an organ essentially muscular; so that I know of none" (says he) "to compare with it in this respect, except the heart."[5] "The substance of the tongue" (says Mr. Quain) "is chiefly composed of muscular fibres running in different but determinate directions; hence the variety and regularity of its movements, and its numerous changes of form."[6] "It is moveable throughout" (says Haller) "and fitted to take every position and shape; it is capable of applying itself to the upper or lower teeth, to the foremost, middle, or hinder palate, or to the gums; it is able to draw back its tip, or to protrude it through the opening of the teeth, to thrust itself into the hollow of the cheeks, and move about in every part of that cavity; to stretch itself even beyond the lips, and to draw back from them; to elevate its surface, and again become concave; to spread out its sides, or to assume a cylindrical form, and all with wonderful agility."[7] The muscles which enable it thus variously to act are partly intrinsic, and

[1] Anatomie Descript. ii. 404.

[2] Ibid. ii. 407.

[3] Os-hyoides et Linguæ quoddam quasi fundamentum, et Laryngis est. Basi constat et cornubus duobus majoribus. Basis curvula, antrorsum ad linguam convexa, retrorsum ad laryngem concava est.—Elem. Physiol. vol. iii. p. 411.

[4] Cum nulli ossium cominus committatur, et de solis ligamentis styloeideis suspendatur, cæterum liberum, facillimè emovetur, et aut linguæ, aut laryngis, aut pharyngis motui obsequitur.—Elem. Physiol. vol. iii. p. 413.

[5] Anat. Descript. ii. 408.

[6] Elements of Anatomy, p. 1001.

[7] Elem. Physiol. vol. iii. p. 422.

partly extrinsic. The former consist of, first, longitudinal fibres, extending from the base of the tongue to the tip; secondly, vertical fibres, directed from the upper to the lower surface; and thirdly, transverse fibres directed from side to side.[1] "These intrinsic muscles of the tongue serve principally to alter its form, retracting or elongating it in various directions. The superficial longitudinal fibres can also curve the tip of the tongue upwards, and the lower set can curve it downwards. The extrinsic muscles form at least three pair, called *stylo-glossus*, *hyo-glossus*, and *genio-glossus*, and some writers add to this number."[2] The *stylo-glossus* (says Bartholinus) "arises from the external surface of the styloid process, and terminates in transverse fibres on each side of the tongue near the middle. Its use is to draw the tongue inwards, but by reason of the intertexture of its fibres, if both muscles act together, they lift the tongue straight upwards; if only one acts, it lifts the tongue on that side only."[3] The *hyo-glossus* (which is distinguished by some writers into the *basio-glossus* and the *cerato-glossus*) is considered by others as a single pair originating at the *os-hyoides*, partly from the basis of that bone, and partly from its horns.[4] It serves to depress the corresponding border of the tongue, and to draw it nearer to the *os-hyoides*. When the tongue has been projected out of the mouth, it co-operates in drawing it back; and when the two muscles are contracted, the tongue is depressed, and confined within its transverse diameter.[5] The *genio-glossus* is allowed, as well by the later as earlier anatomists, to be the most important of the extrinsic muscles of the tongue. According to Haller, by whom it is minutely described, it is of a complex nature, being common to the tongue, the *os-hyoides*, and the pharynx. "The common origin of its fibres" (says he) "is in the chin, that is to say, in the hollow inner surface of the lower jaw, from either side to the middle." "Thence it spreads backwards, dilating its fibres, and separating them into three parcels. The first and lowest tends to the os-hyoides, and terminates at the anterior and superior surface of the basis (being the last of the muscles there terminated), and in the lesser horns. The fibres of the second parcel are obscure, scattered, separated, and not very numerous: they ascend, being bent backwards into the anterior membrane of the pharynx nearest the tongue, between the *os-hyoides* and the *stylo-glossus;* and they partly meet the *stylo-glossus* and are continued with its fibres. The third and exterior parcel are shorter but very strong: they insert themselves widely into the roots of the tongue, and are radiated, so that the anterior incline forwards, the next are transverse, and the posterior chiefly tend backwards." "When the lower jaw is fixed firmly against the upper, then, the first parcel co-operating with the biventer and genio-hyoides (previously described),

[1] Anat. Descript. ii. p. 410.
[2] Elem. of Anat. p. 1003.
[3] Anatome, p. 549.
[4] Cruveilhier, Anat. Desc. ii. 413.
[5] Ibid. 414.

draws the os-hyoides forwards and upwards. The second parcel draws the pharynx forwards, and as much as possible constringes its sides. The third impels the tongue forwards, and under certain circumstances protrudes the tip of the tongue forwards between the teeth, and even beyond the lips; it may also, by bending its fibres forwards, withdraw the tongue inwards. On the other hand, if the inferior jaw be relaxed, and by its powers of elevation or depression the os-hyoides be drawn back, the genio-glossus may also bring down the lower jaw, and open the mouth."[1]

Fauces. 133. "The term *Fauces*" (says Bartholinus) "is sometimes used (loosely) to express the whole cavity of the mouth; but in strictness it signifies the posterior and interior part, which can only be seen when the mouth is wide open."[2] Haller's description is more minute. He represents the throat (guttur) as terminating upwards in an ample muscular sac, which opens above the tongue and leads into two cavities. "Of these, the lower opens between the tongue and the palate, at a small distance above the epiglottis, and is capable of being opened and shut. Above the palate is the other cavity, less subject to change of form, opening into the pharynx, and so leading to the nostrils. The air, therefore, whether it be breathed from the larynx widely opened, or through the glottis when more contracted, has no other way of escape than through either the mouth or the nostrils."[3] Hence we may observe, that the fauces contribute partly to the oral, and partly to the nasal articulations.

Palate. 134. The *Palate* is divided into soft and hard, which together form the roof of the mouth; the soft palate being the inner part, approximating to the fauces, and the hard palate being the foremost part, bounded by the front teeth. "The soft palate (otherwise called *velum pendulum palati*) is formed of mucous membrane enclosing muscular fibres and numerous glands: it constitutes an incomplete and moveable partition between the mouth and the pharynx." "Its lower border is free, and has, depending from the middle part of it, a red conical process called the *uvula*." "The anterior or under surface of the velum, which is visible in the mouth, is concave." "The posterior surface, slightly convex, is continuous above with the floor of the posterior *nares*."[4] "Between the two layers of mucous membrane, of which the velum is composed, are situated the muscles of the soft palate. They consist of five on each side—two superior, viz., the *levator palati* (raiser of the palate), and the *circumflexus*, or *tensor palati* (stretcher of the palate); two inferior, viz., the *palato-glossus*, and the *palato-pharyngeus*; and one median, which descends into the *uvula*."[5] This last-mentioned organ was formerly supposed to contribute to the faculty of speech, and was thence called *vocis plectrum*; but Bartholinus says that "this

[1] Elem. Physiol. l. 9, pp. 422–424.
[2] Anatome, p. 543.
[3] Elem. Physiol. l. ix. pp. 429, 430.
[4] Quain, p. 1005.
[5] Ibid., p. 1006.

is a mere error; and that the defects of voice supposed to have been caused by injury to the uvula were occasioned by defect in some other organ."[1]

135. The *Teeth*, when permanent, form in each jaw a row of sixteen, of which however only the front teeth contribute to articulation; and this, according as the tongue approaches to the edge or the root of the teeth, or is protruded beyond them to the lips, and as the passage of the breath between the upper and lower teeth is either wholly free, or partially or entirely impeded. To render the articulations thus produced quite distinct, it is necessary that a continuous row should be formed in front of each jaw, either by the teeth, or, where they are totally deficient through age, by the hardened gums, and that the two rows should nearly meet together, otherwise the air passing between the interstices causes a whistling sound. Teeth.

136. The *Lips* bound the anterior aperture of the mouth, forming what Homer calls ἕρκος ὀδόντων, "the enclosure or wall of the teeth." "They are composed of an external layer of skin, and an internal layer of mucous membrane, between which are found muscles, vessels, nerves," &c. "The principal muscle is the *orbicularis oris;* but several others are inserted into this one at various points, and enter more or less into the formation of the lips."[2] The whole number of the labial muscles, including the *orbicularis*, has been estimated at twenty-five.[3] Of these some elevate and some depress one or both of the lips, and some draw one or both of them obliquely. Bartholinus observes, "that all the muscles of the lips are so mixed with the skin, that the fibres cross and intersect each other, and hence the motions of the lips are extremely various."[4] In the Ethiopian race, the volume of the lips is owing exclusively to the muscles.[5] Lips.

137. After considering the organs producing the oral articulations, we must notice those which produce the nasal. And here it is to be observed, that if the mouth be entirely closed, no distinct articulation, nasal or oral, can be heard, but only a murmur proceeding from the *Nostrils*. When the mouth, however, is more or less opened, if the air be directed to the pharynx, nasal articulation may take place. The situation and general construction of the pharynx have been already adverted to.[6] In front its walls are attached in succession to the sides of the posterior nostrils, the mouth, and the larynx, with which (respectively) they are connected by muscles and fibrous membranes. The muscles of the pharynx are the superior, middle, and inferior *constrictors*, the *stylo-pharyngeus*, and the *palato-pharyngeus*. This organ, moreover, is at times narrowed by the soft palate, which projects backwards into it, and during the passage of the food is applied to its posterior wall. Hence it may easily be inferred, that there are some possible diversities of nasal articulation, though they cannot be Nostrils.

[1] Anatome, p. 542.
[2] Quain, Elem. Anat. p. 966.
[3] Cruveilhier, ii. 381.
[4] Anatome, p. 534.
[5] Cruveilhier, ii. 379.
[6] Supra, s. 131.

so various as the oral articulations, in the production of which so many more organs may be employed.

Inferences. 138. From this cursory examination of the articulating organs, and from the previous remarks on them, the following inferences may be drawn :—

1. That as the breath is merely rendered audible at the glottis, but not articulate, the distinctions of sound, which we call articulations, must depend on organs affecting the breath after it has left the glottis, and before it has entirely escaped from the lips or nostrils.

2. That as sounds are rendered audible by vibrations of the air on the *fibres* of the glottis, it is presumable that sounds are rendered articulate by vibrations of the air on the *fibres* of the articulating organs.

3. That as the fibres of the articulating organs differ greatly in length, direction, and other particulars, they must be capable of producing very different vibrations, and consequently very different articulate sounds.

4. That whilst the greater or less aperture of the glottis furnishes a natural scale for measuring the *pitch* of the voice, and reducing that faculty to certain positive degrees, the complexity of the articulating organs renders the application of any such positive scale to the measurement of all articulate sounds, as such, impossible.

5. That as some perceptible differences of *audible* sound may be caused by vibrations extremely minute in respect to time, it is presumable that some perceptible differences of *articulate* sound may be caused by vibrations extremely minute in respect to the form and direction of the vibrating fibres: to which cause (in part at least) is to be ascribed the personal character of every individual voice, which is such as often to furnish proof of identity in courts of justice, and which (as Haller observes) even domestic animals can distinguish.[1]

6. That the difference of articulate sounds, as such, can only be determined by observation either of their effects or of their causes; that is, either of the impressions which they make on the ear, or of the form and action of the articulating fibres.

7. That the method of judging by the ear, though it is the most obvious to uncultivated minds, has this special ground of inaccuracy, that it involves a possible defect in the powers of two organs (the tongue and ear) instead of a defect in those of only one.

8. That the method of judging by the articulating organs, though at present imperfect, must become less and less so, as the anatomical knowledge of those organs is improved, and directed towards the purposes of Glossology.

9. That in the present state of physical science, the two methods must be necessarily combined; but the determinations to which they lead can be only approximative.

139. Anatomical knowledge may be applied to the advancement of

[1] Ipsos inter homines, cuique sua vox est, quam etiam animalia domestica distinguunt.—Elem. Physiol. iii. 458.

this part of glossological science in various ways, according as it relates to the perfect state of the organs, to their growth and decay, to malconformation, disease, or injury, to *post-mortem* dissections, or to comparative anatomy. In the instruction of the deaf and dumb, the vocal organs are assumed to be perfect. In an account of the methods pursued for this purpose by Messrs. Braidwood, of Edinburgh, in 1783, it is stated that they began with their pupils, by first showing them how the mouth is formed for production of the vowels, letting them *see* the external effect that vocalised breath has upon the internal part of the windpipe, and causing them to *feel* with their thumbs and fingers the vibration of the larynx, first in the teacher, and then in themselves.[1] The only instrument made use of, except their own hands and the fingers of the instructor, was a small round piece of silver, of a few inches long, the size of a tobacco-pipe, flattened at one end, with a ball as large as a marble at the other. By means of this the tongue was *gently* placed, at first, in the various positions respectively proper for forming the articulations of the different letters and syllables; until the pupils acquired by habit (as we all do in learning speech) the proper method.[2] The pronunciation of children is far from resembling that of adults; but what a difference is there not also in their organs! In infancy, the teeth have not risen from the gums; the tongue is comparatively very large; the lips are larger than sufficient to cover the front of the jaws when approximated; the nasal cavities are but little evolved, &c.[3] Add to this, the still more material consideration of the slow and irksome efforts by which the infant learns to *adjust* his voluntary muscles to the action which he intends to perform. The inferior animals have the adjustments which their several natures require provided by instinct. The locomotive and voluntary muscles of many young animals are accurately adjusted a few hours after their birth. With the human race it is otherwise: the awkward and ineffective movements of the infant's eyes and hands prove that his adjustments have to be learned by many ineffectual trials;[4] and months elapse before the forms of the articulating organs are fully developed, and their muscular action adjusted. In old age the decay or debility of several of these organs produces correspondent changes of effect:—

Anatomy applied to Glossology.

> The words are mumbled by the trembling lips.[5]

The fibres of the windpipe, too, refuse their office; and

> ——— the big manly voice,
> Turning again tow'rd childish treble, pipes
> And whistles in the sound.[6]

The anatomist, therefore, tracing the imperfection of the sound to its cause in the undeveloped or debilitated state of the organs, is enabled

[1] Vox oculis subjecta, p. 142. [2] Ibid. p. 147. [3] Majendie, i. 161.
[4] Dr. Fowler, Physiol. Proc. of Thinking, p. 34.
[5] Cum voce, trementia labra.—Juvenal, Sat. 10, v. 198.
[6] As You Like It, act 2, sc. 7.

thence to infer the connection which must exist between the same organs in their normal state, and the sounds which they are then fitted to produce. A similar remark may be made on cases of malconformation, disease, or injury; for if, in the surgical treatment of these, the causes which prevent the distinct utterance of a particular articulation should be discovered, the operation of the perfect organ in producing a perfect articulation would become at the same time manifest. In respect to experiments which have been tried on the organs of the human voice after death, Haller observes that a better and clearer voice is uttered by a living subject, than art can produce from the organs of a dead body: the reason for which is, that in the former the vital power so acts on the muscles of the larynx as to cause them to vibrate, with the percussions of the air, much more quickly and readily.[1] And as these experiments on the larynx illustrate the effect of its vibrations on the *audible* quality of sounds, so it may reasonably be anticipated that future experiments on the articulating organs of a dead body will illustrate the effect of the vibrations of the same organs, in a living subject, on the physical laws of *articulation*. Lastly, as several animals having tongues sufficiently broad have been found able to imitate articulations of the human voice—and as Haller states (what indeed I have myself seen practised), that the master of a dog, by squeezing its jaws into certain positions, may make it utter some articulate sounds nearly approaching to the human[2]—it seems not improbable that Comparative Anatomy may eventually contribute its share towards illustrating the philosophy of articulation, as it certainly has done towards ascertaining the causes of the pitch and strength of the voice.[3]

[1] Adparet etiam quare in vivo melior et clarior vox producatur quàm quidem in cadavere—nempe vivo homini larynx a viribus musculosis, quam anima regit, ita libratur, ut ab aëre percussus longè tremat celerius et expeditius.—Elem. Physiol. iii. 435.

[2] Elem. Physiol. iii. 461.

[3] Univ. Gram. s. i. 452.

CHAPTER VI.

OF VOWEL SOUNDS.

140. I HAVE said that the earliest and most generally-received distinction of articulate sounds is into *Vowels* and *Consonants;* but as these terms, when used substantively (as they generally are by grammarians), signify the respective classes of *letters*, I shall here employ them to signify not letters, but *sounds*, and make use of them only in an adjectival form, dividing articulations into *vowel articulations*, or vowel sounds, and *consonantal articulations*, or consonantal sounds. In the animated hymn on Christ's Nativity, which, at an early age gave proof of Milton's high vocation as a poet, there occur two lines, which, by a striking analogy, illustrate the production of vowel articulations, and their difference from the consonantal. "The oracles," says the young bard, Vocal tube.

> ——————— are dumb,
> No voice or hideous hum
> Runs through the arched roof.

Now, when the human breath "runs through" the vocal tube, or cavity of the mouth above described, it may be likened to a current of air running through "the arched roof" of a lofty hall or gallery. If, when it issues from the glottis, the fibres of that organ approximating together are in a state of tremulous vibration, the breath becomes a "Voice;" if they are quiescent, and wide apart, it utters only a "Hum." And as, according to the form of the arch and walls of the building, the air, though it meet with no impediment in its course, yet yields different echoes; so, according to the form of the space between the tongue, and the fauces, palate, teeth, or lips, the voice, though unimpeded, produces a diversity of sounds. Such is the origin of the different *vowel sounds*, or *vowel articulations*. But if the breath be impeded, as for instance by a closing of the lips, or by a tremulous motion of the tongue, or if it be turned partially toward the nostrils, the effect is similar to what would happen in the supposed building, if the air should encounter the obstacle of a door, or fluttering curtain, or be forced to escape through a side window; and it is by such impediments that the *consonantal sounds*, or *consonantal articulations*, are produced. To the vowel sounds M. COURT DE GEBELIN'S expressions are peculiarly applicable. He says the voice

at one time expand- itself majestically in a vast palace, and at another time is compressed between two planes which scarcely leave it a free passage."[1] But the analogy between the vocal tube and an architectural edifice, however striking in some points, is inapplicable in others; for, in the first place, the form of the arched roof remains unchanged, whilst that of the vocal tube is undergoing perpetual variation by the movement of the tongue in all directions; and secondly, the roof simply reflects the sonorous air which it has received, whilst the oral organs contribute largely to the vocal character of the sound: for, as Mr. Bishop remarks, "if we attentively examine what takes place whilst the organs change from one vowel sound to another, we can easily detect different parts of the membranous lining of the pharynx, tongue, lips, and other soft textures of the mouth, forced into vibratory motion, attended with a variety of configurations; and these different motions and vibrations may, by disposing different membranous surfaces to *a state of vibration coexisting with that of the glottis*, determine the quality peculiar to the several vowel sounds."[2] On this theory, to which I fully subscribe, every vowel sound requires the concurrent operation of two sets of muscular fibres, those of the glottis, and those of some portion of the vocal tube. We see, therefore, that the living organization possesses requisites for the production and ready use of articulate sounds, which no effort of architectural, or probably of any other mechanical skill, can fully attain.

Distinction of articulate sounds.

141. In stating that the main distinction of articulate sounds is into vowel and consonantal, and that these are respectively produced in the manner above described, the majority both of anatomists and grammarians agree. "Vowels," says HALLER, "are solely formed by a greater or less opening of the mouth."[3] "It is the common character of consonants to be produced by the collision of the tongue or other parts of the mouth."[4] So, Bishop WILKINS says: "Those letters are called *vocales*, vowels, in pronouncing of which by the instruments of speech the breath is freely emitted."[5] "Those letters are styled consonants in the pronouncing of which the breath is intercepted, by some collision or closure amongst the instruments of speech."[6] It is of importance, in glossological pursuits, that the one class of articulations should not be confounded with the other. As we should remember that the *sound* of the voice is generated at the glottis, and neither above nor below this point,"[7] so we should remember that whenever that sound passes on freely and without interruption throughout the vocal tube, the modification of it produced by the articulating

[1] Monde Primitif, vol. iii. p. 93. [2] Articulate Sounds, p. 28.
[3] Vocales unicè aperturâ oris majori et minori formantur.—Elem. Physiol. iv. p. 362.
[4] Consonantibus commune est ab allisu linguæ aut aliarum partium oris generari.—Elem. Physiol. iv. p. 465. [5] Real Character, p. 363.
[6] Ibid. p. 363. [7] Müller, Elem. Physiol. 1023.

organs is a *vowel articulation*, and whenever it is impeded by a collision of those organs, it is then, and then only, a *consonantal articulation*. It is true, that in some consonantal articulations, the impediment is so slight, that the passage of the breath is left almost open; as in our *v*, which is the German *w*, and the Romaic *β*. And in some vowel articulations the free passage of the air is so brief, that they approach in effect to consonantal articulations; as in our initial *y*, which is the German *j*. Hence, we see the justice of Quintilian's remark, that even in vowels it is the duty of the grammarian to consider whether custom may not have received some of them for consonants, since *jam* is written as *tam* is."[1] "Observe," says Volney, "that Quintilian does not say that *j* is a consonant; but only that usage had allotted to it the function of a consonant, by pronouncing *jam* in one syllable, as it does *tam*."[2] This, however, will be more fully considered, when I come to examine the respective articulations in detail.

Number of vowel sounds.

142. To begin with the vowel articulations.—It is not surprising that their *number* should be so differently estimated, as I have above shown it to be by different authors. Mr. Bishop justly remarks, that "those who have not studied the subject can have little idea of the nice distinctions by which the vowel powers are separated." The reason is, that they are not separated by any natural limits. "I do not deny (says Wallis) that in each part of the organs producing vowel sounds, certain intermediate sounds may be produced; for the measure of the (oral) aperture is of the nature of continuous quantity, and therefore divisible *in infinitum*."[3] Nor is this all: every articulate sound requires for its production, not only a certain form of the "oral aperture, and, indeed, of the whole vocal tube, but a certain action, as I have above shown, of the muscular fibres both of the tongue and other organs; and as neither the form nor the action is reducible to any fixed scale of measurement, all positive gradations in the distinction of articulate sounds by the human voice must be impracticable.[4] Messrs. Willis, De Kempelen, and others, have, indeed, produced different vowel sounds (or something like them) by a measurable apparatus; but the results of these artificial means can hardly rival the delicate and almost imperceptible shades of sound, which are to be found in human articulation. In this view, therefore, the estimated *number* of vowel sounds may be as great, or as small, as the practice of any nation, or the theory of any private individual, may determine. The celebrated

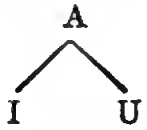
[1] Etiam in ipsis vocalibus, Grammatici est videre, an aliquas pro consonantibus usus acceperit; quia *jam* sicut *tam* scribitur.—Inst. Or. i. 4.

[2] Alfabet Europ. p. 55.

[3] Non nego, in quâlibet vocalium sede posse sonos quosdam intermedios efferri—est enim aperturæ mensura, instar quantitatis continuæ, divisibilis in infinitum.—Gram. Angl. p. 12.

[4] It must be remembered that vowel sounds are not fixed and definite sounds, but that they gradually glide into each other.—Proc. Ch. Miss. Soc. 1848-9, excviii. —In allen Sprachen sind die Vocale nur stufenweise von einander unterschieden.—Adelung. Wörterb. p. 3.

GRIMM founds his system on the narrow basis of what he call an organic *Triad.* Assuming, that the short vowels were the original element of speech, he proceeds thus: "The organic Triad of the short vowels is pronounced A, I, U; or to arrange them more properly, so that out of A, as the source and middlemost of all vowel sounds, may spring, on one side the lowest point U, and on the other the highest peak I, it may be represented thus:—

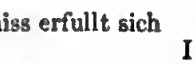


From the break between *A* and *I* is formed *E*, and from that between *A* and *U*, *O* is produced, which completes the scheme thus:—

A
E O
I U.

E and *I* are the high and clear vowels, *O* and *U* the low and obscure ones, the middle place between them being held by *A;* which pronounced incorrectly in the one case degenerates into *ä*, and in the other into *å*. The three original vowels, *A*, *I*, *U*, only are capable of a break, the intermediate ones, *E* and *O*, being not susceptible of any further variation."[1] Here I must at once say, that greatly as I admire the mental activity and indefatigable perseverance of Professor Grimm, and deeply indebted as I consider the science of Glossology to be to his valuable works, I must entirely dissent from the fundamental principle of his *vocalisms.* It not only does not pretend to rest on any anatomical research; but, as appears to me, it is inconsistent with the structure and power of the vocal organs. Professor SCHMITTHENNER, indeed, who agrees with Grimm as to the number of primary or original vowels, asserts it, as a natural fact in language, that there *can be* only three original vowels, *owing to the form of the Epiglottis;* but this (as I am assured by very able anatomists) must be erroneous; for the whole of the Epiglottis may be removed, without affecting the pronunciation. In favour of the division of vowel articulations by the

[1] Die organische dreiheit der kurzen vocale lautet A I U; oder um sie richtiger auszufassen, so dass aus den A, als der quelle und mitte, aller vocallaute, einerseits der tiefpunct U, and erseits der höchste gipfel I, entspringt I A U: was noch sinnlicher dargestellt ist,

. Aus der brechung zwischen A und I wird E zwischen A und U wird O; und das verhältniss erfullt sich 

, E und I sind die hohen, hellen, O und U die tiefen dunkeln vocale; zwischen A die mitte hält, unrein gesprochen dort in ä, hier in å ausweicht. Nur die drei grundvocale A I U sind brechbar, die gebrochnen E und O keiner neuen brechung fähig.—Deut. Gram. i. 33.

number *seven*, it has been argued that this results from the same cause which produces the seven notes of the Gamut;[1] but though the vowel sounds of several languages, and of our own in particular, may be conveniently so distributed, it is for a very different reason. The musical notes are caused by the vibrations of the glottis; the articulate by those of the vocal tube.

The scheme of our distinguished countryman, WALLIS, who adopts *nine* as the number of vowels, appears at first sight one of the simplest. "I judge" (says he) "that they may be distinguished into three classes, gutturals, palatines, and labials, according as they are respectively formed in the throat, the palate, or the lips. In all they are *nine*, viz.: three in the throat, three in the palate, and three in the lips, according as they are accompanied, in each case, with a greater, middling, or less opening of the mouth.[2] How far I dissent from this view of the subject will be seen hereafter. The most recent arrangement is that of Mr. BISHOP, in his able treatise on 'Articulate Sounds,' above referred to. Having observed that Sir John Herschel considers *thirteen* vowels to be essentially necessary for the expression of the English language, Mr. Bishop says, that among the examples given of those thirteen, several admit of considerable doubt:[3] and he finally concludes, that "in the English language there are *ten* distinct vowel sounds," of which he presents the following diagram:—

Pharyngeal.	Lingua-palatal.	Labial.
ball	bate	
bar	bet	bone
bat	beet	boot[4]
but	bit	

Mr. BELL, in a treatise (also very recent) on 'The Principles of Speech and Elocution,' adopts the number *thirteen*, in the following table of English vowels:—

1. ēē(l)	pŭ(ll) pōō(l)	13.
2. ĭ(ll)	oh	12.
3. ā(le)	o(re)	11.
4. ĕ(ll) ē(re)	ŏ(n) ā(ll)	10.
5. ă (an)	ŭ(p) ū(rn)	9.
6. ā (ask)	ear(n)	8.
7. āh		

143. Estimates so different of the *number* of vowel sounds must have proceeded on different views of their *qualities*. Hence they Longs and shorts.

[1] Court de Gebelin, vol. iii. p. 112.

[2] Ego illas omnes in tres omninò classes distinguindas esse judico, Gutturales, Palatinas, et Labiales, prout in gutture, palato, aut labiis formantur—omninò *Novem* esse, tres in gutture, tres in palato, et in labiis totidem, pro triplici nimirum in singulis sedibus oris aperturâ majori, mediocri, minori.—Gram. p. 5.

[3] Articulate Sounds, p. 12 [4] Ibid., p. 18.

have been distinguished by some, as long and short, by others, as broad and slender, or as open and close, &c. The quality of *length* has been considered in two points of view, either as distinguishing the sound produced by one position of the organs, from that produced by another position; or else as distinguishing the sound produced by a given position of the organs during a longer space of time from that produced in less time by the same position of the organs. In the first point of view, *a* in *all* might be deemed longer than *ee* in *eel*. In the other view, *a* in *hall* might be deemed longer than *o* in *holly*. The majority of grammarians seem to have adopted the latter view. Bishop WILKINS says that vowels "may be distinguished—1st. Formally, by the manner of configuration in the instruments of speech required to the framing of them; 2nd. Accidentally, by the quantity of time required to their prolation, by which the same vowel is made either *long* or *short*."[1] WALLIS maintains that every separate vowel sound may be long or short; instancing the words *hall* and *holly* abovementioned.[2] The more recent writers adopt the same principle. Mr. STEELE says, "Though the grammarians have divided the vowels into three classes, long, short, and doubtful, I am of opinion that every one of the seven has both a longer and a shorter sound." Mr. RUSH applies it to the sounds which he calls *Tonics*, and which, as I have shown, answer to our vowel sounds. These, he says, "have a more musical quality than the other elements: *they are capable of indefinite prolongation*."[3] To the same effect, Mr. BISHOP says, "These modifications (of vowel powers) are of two kinds, the one, in which the articulation being the same, the difference lies in the *time* during which it is sustained, which constitutes the vowel either *long* or *short*: the other depends on an alteration of the position of the articulating organs, whereby perfectly different sounds are represented."[4] Mr. BELL says "*long* and *short* are qualities that cannot be predicated as essential characteristics of any simple vowel; for every vowel may be indefinitely prolonged by those who have sufficient power over their vocal organs to retain them steadily in the vowel position.[5] In the plan of the CHURCH MISSIONARIES, it is said, "the same letter represents slight modifications of each sound, such as are called full, or *long* sounds, and *short*, or stopped sounds."[6] GRIMM says: "Vowels are either *long* or *short*, a distinction which relates to the time of their utterance." So far he is borne out by numerous authorities; but he adds certain propositions on this subject, which, to say the least, are by no means clear. "The long vowel" (he says) "has twice the measure of the others." But "the short vowel has precedence over the long; for it is the simple original element—it is a first power, the

[1] Real Character, p. 363.

[2] In *hall*, *holly* aliisque similibus, idem prorsùs vocalium sonus auditur nisi quòd illic producatur, hic corripiatur.—Gram. Ling. Angl. p. 6.

[3] Phil. Hum. Voice, p. 73.

[4] Articulate Sounds, pp. 16, 17.

[5] Principles of Speech, p. 30.

[6] Proc. Ch. Miss. Society, 1848-9, cxcvii.

long is a second. And inasmuch as that which is the simpler, is at the same time the elder, nobler, and purer; therefore, in the history of language, there arises this important proposition, that in its early state short vowels abounded, and the long were not adopted till a later period."[1] The different modes which have been adopted in written language to express different degrees of length in the same vowel sound will be examined in detail when I come to speak of alphabetical systems. It may be sufficient here to observe that they sometimes have two distinct letters for that purpose, as in the Greek *η* and *ε*; sometimes different arrangements of letters, as our *aw* in *awl*, long, and *o* in *doll*, short; sometimes a peculiar mark is added, as (ˆ) in the French *Prêtre;* and sometimes the distinction is only to be learnt by experience, as in our *a*.

In the foregoing passages only two degrees of this quality are mentioned, a long and a short; and in accordance with general usage I have heretofore employed the same phraseology; and have used (and shall use when necessary) the customary marks of long and short, ¯ and ˘. Few if any nations have expressed, by different letters or marks, a greater number of degrees. Yet it is evident from the structure and powers of the vocal organs, that any vowel sound may be indefinitely prolonged or shortened, and consequently that there may be at least three gradations—a very long, a very short, and a medial sound. When the grammatical lengthening or shortening of a vowel articulation is spoken of, it must be remembered that this is very different from the lengthening or shortening of a syllable; though these two circumstances are often confounded. M. Volney, for instance, says it is wrong to call *a* in *ami* short; for it may be sustained musically through a whole bar[2]—or to call *a* in *âme* long, for it may occupy only a quaver.[3] No doubt, musical composers take great liberties with the grammatical distinctions of the words to which their notes are to be adapted. How far they may be justified in so doing depends on the rules of their art; but in respect to the grammatical structure of language, Mr. TUCKER has justly said, "a man may speak quick or slow without changing the quantity of his vowels, which depends not so much upon their absolute length, as their comparative among one another."[4] I take the true rule to be this—*a vowel sound is to be deemed long, when it is capable of indefinite prolongation, without reference to the articulation* (if any) *which may follow it:* and it *is to be deemed short, when it is no sooner uttered than it is combined with or overborne by a succeeding articulation.* This at once shows the difference be-

[1] Die vocale sind entweder *kurze* oder *lange*, ein unterschied der sich auf die zeit bezieht, binnen welcher sie ausgesprochen werden. Der lange vocal hat das doppelte mass des kurzen. Dem kurzen vocal gebührt der rang vor dem langen: es ist das einfache ursprüngliche element—der kurze vocal ist erste potenz, der lange zweite. Da nun das einfache zugleich das ältere, edlere, reinere ist, so ergibt sich für die geschichte der sprache der wichtige satz, das in ihrem alterthum die kürzen zahlreich sind, allmälich die längen überhand nehmen.—Deutsch Gram. i. 32.

[2] Alfabet Européen, p. 32. [3] Ibid., p. 34. [4] Vocal Sounds, p. 10.

tween a long vowel and a long syllable: for instance, the syllable *Paul*, and the first syllable of *Polly* may both be long, as syllables; but the vowel sound *au* in Paul is long, because it may be indefinitely protracted, as if it were written *Pau-au-au*, and during that time it remains uncertain how the syllable may terminate; whereas the vowel sound *o* in Polly is short, because it is at once absorbed in the consonantal articulation *l*: and if the syllable be drawn out to any length it will sound as if it were written *Pol-l-l*. So in the two expressions "Ah! Mother," and "a Mother," the interjectional *ah!* is long, and till it ceases the *m* is not heard; but the article *a* is necessarily short, because it is closely followed, and overpowered as it were, by the word "Mother," on which its significant effect as an article depends. We may observe, too, that the very same vowel sound, in two words immediately succeeding each other, may be uttered and scanned in one as long, and in the other as short. Thus it is in the 'Hebrew Melodies'—

For the Angel of Death spread his wings on the blast;[1]

where the *ea* makes a long syllable in "Death," and a short one in "spread," though the vowel sound is precisely the same in articulation. Again, as we distinguish the vowel sound *au* in *Paul* as long, and *o* in *Polly* as short, so we may distinguish the vowel sound *au* in *audacity* as of intermediate length—thus forming three degrees. In like manner, M. Beauzée distinguishes *eu* as *grave* in the first syllable of *jeûneur*; *aigüe* in the first of *jeunesse*; and *muette* in *je*. And it is clear, that under the term *grave* he means to include the notion of a very long sound; under *aiguë* that of a sound comparatively short; and under *muette* of a very short sound; for he thus explains the two first of these terms—"An oral voice (vowel sound) is *grave*, when being obliged to *draw out the pronunciation more*, and to press, as it were, upon it, we feel that the ear, independently of the *longer duration of the sound*, perceives in it something fuller, richer, so to speak, and more marked. On the contrary, an oral voice is *aiguë*, when its pronunciation, being lighter and *more rapid*, the ear perceives in it something less rich and less marked, and is in some sort rather sharply struck than satisfied."[2] These nice distinctions of the learned Frenchman tend to show that the quality of length or shortness in vowel sounds is commonly affected by several circumstances with which it may coincide. The same vowel may appear long or short according as it is combined with different consonants, or with an accented or

[1] Byron.

[2] Une voix orale est *grave*, lorsqu'étant obligé d'en *trainer davantage la prononciation*, et d'appuyer, en quelque sorte dessus, l'on sent que l'oreille indépendamment de la *durée plus longue du son*, y apperçoit quelque chose de plus plein, de plus nourri, pour ainsi dire, et de plus marqué. Une voix orale, au contraire, est *aigüe*, lorsque la prononciation en etant plus légère, et plus rapide, l'oreille y apperçoit quelque chose de moins nourri, et de moins marqué, et qu'elle en est, en quelque manière piquée' plutôt que remplie.—Gram. Géné. i. 9.

unaccented syllable: *a* in *mast* is long, *a* in the auxiliary *has*, is short: and so, even in diphthongs *ow* in *powder* is long, *ow* in *gunpowder* is short.

144. The terms broad, open, full, *grave*, &c. are often confounded with long. That *grave*, as used by Beauzée, included the notion of length, and *aiguë* of shortness, has been just shown. At first sight, it would seem, that these words *grave* (weighty) and *aiguë* (sharp) were neither opposed to each other, nor had any natural reference to the qualities of sound. They were, however, used in a similar manner from very early times. Aristotle says of sounds—"The acute (*ὀξὺ*) stimulates the sense much in a little time, but the weighty (*βαρὺ*) does so but little, and for a long time.[1] Suidas explains this use of the words very fully. Ὀξὺ and *βαρὺ* (says he) "are metaphorically applied to acoustics; for in magnitudes there are both acuteness and weight. In respect to touch, that is said to be sharp, which acts quickly; as a dagger is sharp, which stabs quickly: and that is blunt, which acts slowly and does not prick, but presses, as a pestle." "So, in sounds, we call that acute which comes quickly to the sense, and soon ceases: and we call that weighty which is analogous to the blunt, and comes slowly to the sense, but does not quickly cease."[2] Hence we see how a vowel sound, which was comparatively long in utterance, came to be called *grave*, and one quickly uttered came to be called *aiguë;* but yet as these designations originated in a certain analogy between the senses of touch and hearing, which analogy is by no means strict, we find several other notions involved in Beauzée's above-cited definitions of *grave* and *aiguë*. The terms *broad* and *slender* are employed by Dr. LATHAM in his Vowel System;[3] but on what principle I do not well comprehend. He objects to the words long and short: but it seems that the three sounds which he calls broad are all long; whilst of the fifteen, which he ranks as slender, two are marked by him as long, three as short, and the rest are left without a mark. It would seem that the terms *broad* and *slender*, if applied to vowel sounds, should naturally serve to distinguish those formed by a large expansion of the vocal tube, from those which flow through a narrow passage. Thus *a* in *all* and *o* in *doll* might be called broad, and *ee* in *eel* or *i* in *ill* slender, without reference to their being long or short in the utterance. Mr. SHAW says, that, in Galic, "the vowels are five, a e i o u, and are either broad or small: a o u are *broad*, e and i are *small*."[4] A

Broad, open, &c.

[1] Τὸ μὲν ὀξὺ κινεῖ τὴν αἴσθησιν ἐν ὀλίγῳ χρόνῳ ἱκανῶς, τὸ δὲ βαρὺ ἐν πολλῷ ἐπ ὀλίγον.—Aristot. περὶ ψόφου, &c.

[2] Ὀξὺ, καὶ βαρὺ ἐκλήθησαν, κατὰ μεταφορὰν, ἐπὶ τῆς ἀκουστικῆς· ἐν ὄγκοις γάρ ἐστι τό, τι ὀξὺ, καὶ τὸ βαρύ. Ὀξὺ γὰρ λέγεται, ἐπὶ τῆς ἁφῆς, τὸ ταχέως ἐνεργοῦν· οἷον τὸ μαχαίριον ὀξὺ, ὅτι ταχέως κινεῖ· ἀμβλὺ δὲ τὸ βραδέως ἐνεργοῦν, καὶ οἷον οὐ κινοῦν, ἀλλ' ὠθοῦν, ὡς τὸ ὕπερον—οὕτως οὖν καὶ ἐπὶ τῶν ψόφων, ὀξὺν λέγομεν τὸν ταχέως παραγινόμενον ἐπὶ τὴν �αἴσθησιν, καὶ ταχέως ἀποπαυόμενον· βαρὺν δὲ τὸν ἀνάλογον τῷ ἀμβλεῖ, τὸν βραδέως παραγινόμενον ἐπὶ τὴν αἴσθησιν, καὶ μὴ ταχέως ἀποπαυόμενον.—Suidas, voc. Ὀξύ.

[3] Eng. Language, p. 112.

[4] Shaw, Galic Gram. p. 1.

similar distinction might be made in the use of such terms as "full and small"—"pinguis and exilis"—"crassus and exilis," &c.; but whatever expressions may be adopted, they should be well chosen and carefully defined; and, in particular, it should be fully understood that they do not necessarily determine the length or shortness of the vowel sounds to which they are applied. The rules, however, are frequently neglected. VELIUS LONGUS (cited by Vossius) says the letter *i* is sometimes *exilis*, meaning short, and sometimes *pinguis*, meaning long; but in this use of the word *exilis*, he seems to differ from QUINTILIAN, who applies *exilitas* to the voice of females,[2] and from PLINY, who applies it to that of eunuchs;[3] for in both these cases, the difference is produced not by the articulating organs, but by the larynx. He differs also from MARIUS VICTORINUS, who uses the terms *pinguis* and *exilis* in the sense above given to *broad* and *slender*, as intimating not that a vowel sound was longer or shorter compared with another in point of time, but that it was produced by a greater or less amplitude of the vocal tube.[4] This last distinction too is evidently intended by VOSSIUS in the use of the terms *crassus* and *exilis*.[5] The distinction of *open* and *close* occurs very frequently among authors on vowel sound, but with great diversity of application. JOHNSON employs the word open but once, and then as a sort of medium between slender and broad. "A," he says, "has three sounds, the slender, open, and broad;"[6] and it is remarkable that he distinguishes the other vowels into long and short. The Port Royal Grammarians (why, I know not) call A E I open vowels, and O U Y closed vowels.[7] VOSSIUS, suggesting that there was anciently an intermediate sound between E and I, or between I and U, or perhaps between O and U, says, "in these three, the intermediate sound is more open."[8] CHLADNI instances the vowel sounds expressed by the terms open and close, in the French syllable *eu*, as open in *bonheur*, and close in *affreux*,[9] which corresponds to the *grave* and *aiguë* of Beauzée. Dr. Latham says, "the *é* of the French has been called *fermé* or *close* (Italian, *chiuso*): its opposite, the *a* in *fate*, is *open*." A little further on, he describes the *a* in *fate* as "slender."[10] Some Italian writers seem to use the terms open and closed in a different manner when applied to *e*, from that which they adopt when speaking of *o*. Thus, they say, *e* is pronounced in general like the French *e fermé*, as in *tema*, fear; but it often takes the sound

[1] I verò litera interdum *exilis* est, interdum *pinguis*.—Voss. Gram. p. 56.

[2] Non enim puerum fæmineæ vocis *exilitate* frangi volo.—Inst. Orat. i. 11.

[3] Bubus tantùm fœminis vox gravior: in omni alio genere exilior quàm maribus: in homine etiam castratis.—Nat. Hist. ii. 112.

[4] Sunt qui inter U et I literas supputant deesse nobis, quæ *pinguius* quàm I, exilius quàm U sonet.—Voss. Gram. i. 54.

[5] Dicam eos U extulisse, sono medio, inter Græcorum Υ et eorum Ο Υ. Rectiùs quidem fecissent si *exilem* sonum per Υ signavissent.—Gram. i. p. 54.

[6] Gram. prefixed to Dictionary. [7] Lat. Gram. ii. p. 248.

[8] In his quidem tribus, E et I, I et U, O et U, *apertior* est sonus ille intermedius.—Gram. i. p. 57.

[9] Traité d'Acoustique, p. 69. [10] Eng. Lang. p. 110.

of the *e ouvert* as in *têma*, theme." On the other hand, they say the *o* open is pronounced like the French short *a* in *bocage;* but the closed *o* has a grave sound approaching to the Tuscan *u*; as in *sole, giovane*," &c.[1] The Church Missionaries use the word "stopped" as synonymous with "short" applied to vowel sounds.[2] It is manifest that whilst the technical distinctions of vocal sound continue to be so variously expressed, the systematic pursuit of Glossology must be greatly impeded.

The Author's scheme.

145. Fully impressed with a sense of these difficulties, I nevertheless ventured in my former treatise to present a slight outline of that system of articulate sounds which appeared to me most suited to the present state of glossological science. The arrangement, founded chiefly on that of Bishop Wilkins, but with many material corrections, was not intended to apply to all languages, but merely to those European tongues with which I was more or less acquainted. I must now take a somewhat wider range, and first examining the articulations of the English language, shall afterwards notice several of those to which our vocal or auditorial organs are unaccustomed. On this, as on the former occasion, I shall take the articulations, both vowel and consonantal, in the order in which they occur, beginning with the sounds produced by the organs nearest to the opening of the larynx, and proceeding gradually to the opening of the lips. Of the English vowel sounds I reckon seven, besides the French labial *u*, which in the former arrangement made an eighth. Of the seven, I consider five to be *oral* and two labial; and of the oral I call two guttural and three palatine. As it is necessary to affix some mark or sign to each of these sounds, I have adopted the eight following letters, y, ɑ, a, e, i, o, w, u, adding to each, when necessary, for distinction's sake, a number, as y (1), ɑ (2), a (3), e (4), i (5), o (6), w (7), *u* (8). *To these distinctive marks I shall have frequent occasion, in the sequel, to refer.* For further clearness, there will be found in Plate I. some rough diagrams of the principal vocal organs, five of which show, by dotted lines, the course which the breath takes, in the interior of the mouth, to form the oral vowel sounds, and three show the external appearance of the lips, in forming the labial vowel sounds.

It is justly observed by Mr. Bell, "that though the arrangement of the lips produces one set of vowels and that of the tongue another, few of them owe their formation to either organ independently of the other."[3] The terms labial and oral, therefore, must be understood with some latitude: and the same may be said of the above-mentioned divisions of the oral, viz., the guttural and the palatine. The term guttural, indeed, from *guttur*, the throat, is not strictly applicable to any articulation, for it implies the action of the larynx, which is not

[1] Peretti ed. Ballin. pp. 11–13.
[2] Proc. Ch. Miss. Society, 1848–9, p. cxcvii.
[3] Principles of Speech, p. 24.

an articulating organ; but long-continued usage has made it signify those articulations which are produced by the vibration of muscular fibres in the interior fauces, and near the opening of the larynx. Of the two guttural vowel sounds I indicate, by the letter *y*, that which is produced immediately on the emission of the air from the larynx, by the vibration of the adjacent fibres; and I indicate by the letter *a*, that vowel sound which is caused by the vibration of the fibres nearer to the palate. On the first of these two, it will be necessary for me to dwell at some length; for though actually sounded by many nations as a single articulation, it enters into few graphic systems, as such.

y. 146. As the letter *y* is adopted in the penultimate and antepenultimate syllables of Welsh words, to express the vowel sound which I have reckoned as the first guttural, it may be convenient here to adopt it for the like purpose generally. The sound, when long, though common in France, is almost unknown to mere English ears; but at a medium degree of length, as in *sir*, *but*, *young*, &c., it occupies a great part of our language: and almost all our vowel sounds are apt to subside into it, when very short and unaccented; so that if we were to adopt for it the Welsh *y*, we should in such cases write *altyr*, *fathyr*, *thyr*, *confusiyn*, *honyr*, instead of *altăr*, *fathĕr*, *theĭr*, *confusiŏn*, *honŏur*: besides which it may be considered as supplying that slight and scarcely distinct vowel sound, which accompanies *l*, *r*, and *n*, in such words as *handle*, *metre*, *listen*. Sir W. Jones has observed, "that in our own anomalous language we mark it by a strange variety both of vowels and diphthongs, as in the phrase *a mother bird hovers over her young*:"[1] where we may observe that *a*, *e*, *i*, *o*, and *u* have this sound given to them all. Of our earlier grammarians, Bishop Wilkins notices it as short in *but*, *mutton*, *rudder*, and long in *amongst*.[2] Wallis says "the French utter this sound in the last syllable of the word *serviteur*," &c.: "the English (he adds) chiefly express it by *u* short in *turn*, *dull*," &c.: sometimes pronouncing negligently *o* and *ou*, they give them this sound, as in *come*, *couple*, &c.[3] In order to produce this articulation, the tongue must be nearly on a level, the back part being rather above, and the fore part rather below the line of the teeth, and its muscles must be relaxed; the teeth and lips must be moderately open; and the whole passage, through the oral cavity, of a medium amplitude. The effect in pronunciation is best heard in the French language; for there it is uttered in several gradations of length, as a simple vowel, though chiefly written as a diphthong. M. Beauzée gives it four sounds, three oral and one nasal. The oral are, 1st, *grave*, in *jeû-*

[1] Asiat. Res. i. 13.

[2] Real Character, p. 363.

[3] Eundem sonum ferè proferunt Galli in postremâ syllabâ vocum *serviteur*, &c. Angli plerumque exprimunt per *u* breve, in *turn*, *dull*, &c. Nonnunquam *o* et *ou* negligentiùs pronuntiantes eodem sono proferunt in *come*, *couple*, &c.—Gram. Angl. p. 7.

neur; 2nd, *aiguë*, in *jeun*-esse; and 3rd, *muette*, in *je*: and the nasal is in *jeun*.[1] M. VOLNEY gives three sounds of it, which he distinguishes thus: *eu* clear, as in *peur*, *coeur*, &c.; *eu* deep, as in je *veux*; and a medium *eu*, in *peu*. He in effect adds a fourth degree, by comparing the French *e* mute, when strongly uttered, to the English vowel sound in *sir*, *bird*, &c.[2] HALLER also reckons it as a simple vowel expressed by the *ö* of the Swiss, the Swedes, and the Lower Saxons.[3] ADELUNG says that the sound marked in German *ö* is not a diphthong, because it is pronounced by a simple opening of the mouth.[4] And my late valued friend, Dr. NOEHDEN, explains the German *ö* by the English *u* in *gull*.[5] Sir W. JONES describes it as the first Sanskrit vowel, and as "the simplest element of articulation, or first vocal sound."[6] According to HALHED, the Bengalese has a short vowel invariably subjoined to the consonant with which it is uttered (as indeed is the case with all or most oriental graphic systems). This inseparable short vowel, he says, is differently uttered in different languages, according to the genius of each, and perhaps in some degree to the organs of speech in the various nations by which it is used. In Hindostan it has the sound of the short *e* of the French. In Bengal, where a very guttural accent prevails, it has a more open and broad sound like the second *o* in *chocolate*.[7] "The Arabic *futtah* or *fatha* (adds he) is generally expressed in European languages by the short *a*; but in utterance it much more resembles our *u* in *butter*."[8] RICHARDSON gives a different account of the mark *fatha*; but he says that the mark *damma* over certain letters gives them a sound like *u* in *but*, *o* in *above*, or *ou* in *rough*.[9] To the Arabic *damma* corresponds the Turkish *eûturû*, which, according to DAVIDS, gives to the letter, which it governs, the sound of (the French) *u*, *o*, or *eu*.[10] The *Malays*, who, like the Turks and Persians, have adopted, with some variation, the Arabic alphabet, give to *alif*, when marked with *dammah*, the English sound of *u* in *up*, *utter*, or else of *o* in *obey*.[11] In Persian, the inherent vowel has several different sounds, but among them is that of the short English *u*.[12] In Albanian, the sound marked ε is said by Colonel LEAKE to be "uttered deep in the throat, being the same vowel sound in the English words *burn*, *son*, but generally very short."[13] In *Armenian*, the letter *yet* (the eighth in that alphabet) is sounded "like the French *e* mute, or the English *u* in *us*."[14]

That this articulation exists in *Chinese*, seems evident from Dr MARSHMAN'S account of the vowel sounds of that language. Those sounds, according to the native arrangement, are twelve in number,

[1] Gram. Gén. i. 11.
[2] Alfabet Europ. 41, 42, 45.
[3] Elem. Phys. iii. 464.
[4] Reichel, p. 8.
[5] Elem. Germ. Gram. p. 2.
[6] Asiat. Res. i. 13.
[7] Bengal Gram. p. 7.
[8] Ibid.
[9] Arabic Gram. p. 13.
[10] Grammaire Turke, p. 7.
[11] Marsden, Malay Gram. p. 6.
[12] Moises' Pers. Interp. p. 9.
[13] Researches in Greece, p. 260.
[14] Aucher, Armen. Gram. p. 8.

and the greater part of them have four modifications; viz., an open and a close modification, with a primary and secondary sound in each of the two divisions. Among these, the fourth open primary is described as "the sound expressed in English by *ung*, in *sung*, *flung*."[1] And the fifth open primary "answers to that of the short *u* in English."[2] In the *Indo-Chinese* languages also it is probably to be found; for DE RHODES thought it necessary, when expressing in Roman characters the Annamitic sounds, to add to the *o* a modified character, which he explains as "a kind of *o* and *e*, a sort of sound compounded of two vowels;"[3]—a description which, it will be observed, agrees with the German character *ö*, expressing this same articulation. In the Burman language, the ninth vowel, according to CAREY, has a sound which he describes as "*au* both short, and the *u* like the English *u* in *but*."[4] In Captain WASHINGTON'S Eskimaux vocabulary, the dotted ̣ is said to be "a thick sound of *a*, common among the natives, as the *u* in *but*." So among the simple sounds, which are said by the Church Missionaries to require, in some African languages, a distinct letter, there is one described as "an obscure sound between *a* and *u*, as heard in the English *but*, *sun*."[5] This list of examples might easily be extended much further; but I have said enough to show that in the most distant parts of the world, and by men of different origin, race, habits, and acquirements, this articulation (allowing a reasonable latitude to the movements of the vocal organs) is pronounced as a simple vowel sound, though with different degrees of length, and other incidental modifications.

a. 147. The second guttural vowel sound I have marked with the Greek *a*. It is well known to English grammarians, who generally admit it to be a simple vowel, though diversely expressed, in our orthography, when long by *a*, or *aw*, as in *all*, *awful*; when intermediate by *au*, as in *auditor*; and when short by *o*, as in *lock*, *odd*, *hog*, &c. GRIMM, however, seems to consider it as an impure utterance of *a*, which he regards as the purest of all vowel sounds.[6] And HALLER (which is more extraordinary) reckons it among the "*surd*," or "not true vowels."[7] In its utterance the tongue is kept at a distance from the palate, throughout its whole length, and is flattened, or rendered somewhat concave: the lips, too, are widely opened, so that no impediment is offered to the volume of breath, which forms an impressive echo from "the arched roof." In adapting the tongue to the requisite position, all the fibres of the genio-hyoglossus muscle are put

[1] Elem. Chinese Gram. p. 101.
[2] Ibid. p. 102.
[3] Diction. Annamit. App. p. 6.
[4] Burman Gram. pp. 1, 2.
[5] Proc. Ch. Miss. Society, 1848–9, App. 1.
[6] A, der reinste aller vocale. A die mitte hält (zwischen I und U)—unrein gesprochen aber dort in ä, hier in å ausweicht.—Deutsch Gram. i. 33.
[7] Totidem quot veræ vocales. Deinde possunt totidem vocales *surdæ* numerari, sive *breves*, quæ in gutture ferè pronunciantur. Utcunque diu productæ, surdæ manent et gutturales. Earum quidem *a* exauditur in Germanico et Anglico *all*, *ball*, et in Gallico *accent*.—Elem. Phys. iii. 462, 464.

in action, and for the modification of the sound, those of the interior fauces are made to vibrate. The *French* seem to admit this sound only with a nasal consonant following, as *an*, a year, croy*ant* believing, *ampoulé* swelled out. It is the *Swedish* å: whence ADELUNG says of *a*, it passes, in various dialects, through almost every shade of pronunciation. It most frequently approaches the *o*; and it then nearly resembles the Swedish å.[1] The Persians pronounce the second Sanskrit vowel like our *a* in *call*;[2] and Mr. Price, in his 'Elements of the Sanskrit,' gives it the same sound.[3] He also says that in the Hindoostanee, the Persian letter *Alif* "in the middle and end of words has a broad sound, like that of *aw* in *fawn*."[4] In Chinese, the tenth close primary final (vowel) has nearly the sound which we attach to *a* in *water*.[5] In the Burman language, the ninth vowel is pronounced rather short, as our *au* in *audience*, and the tenth long, as our *aw* in *awful*.[6] In the Malayan, the *alif* before *ng* assumes a sound equivalent to our *a* in *want*, *warm*, *ball*."[7] In Arabic, the vowel character "*fatha*, at the end of words, is pronounced like *a* in *ball*."[8] M. VOLNEY calls this sound the deep *a* (l'â profond), "as pronounced in the English words *fall*, *call*, *law*, *because*;"[9] and he says "it is rarely used by the Germans in the high dialects, but is habitual with those of the low dialects in Bavaria, on the Rhine, &c. It predominates in the northern provinces of France, whilst the clear *a*, as in the English *sad*, prevails in the south of France; so that a Norman would say *bâteau* (baw-toe), whilst a Provençal would say *bateau*" (bat-toe.)[9] It must be owned, however, that M. Volney's ear was not a perfectly-accurate measure of English vowel sounds; for he gives the French *âme* and *mâle*, which are really palatine articulations, as equivalents to the English *fall* and *call*, which are guttural.[10] Mr. MARSDEN, too, one of the ablest glossologists of his time, says that the vowel sound of *a*, in the English words *water*, *altar*, *fall*, &c., agrees with that of the same letter in the French word *mâle*, *pâte*, &c.; and is not distinguishable from the sound of our diphthong in *maul*, *bawl*, *bought*, and *fought*.[11] Here the Englishman appears to have been unable to distinguish by his ear the French sound, as in the preceding case the Frenchman had misconceived the English sound. Neither is Professor GRIMM much more correct in this respect; for, in treating of English vowels, he gives *wag* and *wax* as agreeing in vowel sound with *wall* and *war*. These circumstances only show how difficult, and next to impossible, it is for the most careful observers of articulation, to distinguish with perfect

[1] In den verschiedenen Mundarten wird es fast durch alle Schattirungen der Aussprache hindurch geführet. Am häufigsten nähert man es daselbst dem *o*, da es denn dem Schwedischen *å* sehr ähnlich wird.—Wörterb. *A*.

[2] Sir W. Jones, Asiat. Res. i. 14.
[3] Elem. Sans. Lang. p. 2.
[4] Hindoost. Gram. p. 4.
[5] Marshman, Chin. Gram. p. 105.
[6] Carey's Burman Gram. p. 6.
[7] Marsden's Malay Gram. p. 5.
[8] Richardson, Ar. Gram. p. 13.
[9] Alfabet Europ. pp. 33, 36.
[10] Alfabet Europ. p. 33.
[11] Convent. Alphab. p. 7.

accuracy, by the ear, vowel sounds to which they have not been accustomed; and may, I trust, help to excuse the errors into which I must, doubtless, have sometimes fallen, in respect to the pronunciation of words in foreign languages. The vowel sound, however, of which I am now speaking, though it is probably unknown to some nations, is found in all quarters of the globe. The Church Missionaries call it in Africa "a sound between *a* and *o*, as heard in the English words *law*, *water*, *bought*, *not*;" and they add, "it is represented in the Swedish language by å."[1] In the case of this guttural sound, then, as well as of the preceding, I have proved that the practice of unconnected nations, in very distant parts of the world, has established its existence as a simple vowel articulation.

a. 148. The three palatine vowel articulations I have marked respectively with the Anglo-Saxon a, with *e*, and with *i*; and supposing each to have three degrees of length, I consider them to be pronounced in English thus: the first, long, as *a* in *father*; intermediate, as *a* in *fat*; and short, as *a* in *facility*: the second, long, as *a* in *fate*; intermediate, as *e* in *gregarious*; and short, as *e* in *bet*: and the third, long, as *ee* in *eel*; intermediate, as *y* in *merry*; and short, as *i* in *it*. I am aware that those glossologists, who judge by the ear alone, will, many of them, object to this arrangement; nor do I pretend to say, that some points in it may not be open to fair discussion on other grounds; but, after the fullest consideration that I can give to the subject, I am disposed to adhere to the arrangement of these vowel sounds, adopted in my former treatise, and to the statement there made of their formation, with some slight additions. In forming the first palatine vowel sound (that marked with the Saxon a), "the teeth are separated to the same distance as in α; the tongue is rendered broader, the tip of the tongue is immediately behind the incisor teeth of the lower jaw; but the rest of the tongue is raised above the level of the grinding teeth, so that the space between the tongue and the bony palate is narrower than in α."[1] To this I have only to add, that the vibrating muscles of the mouth, which give to the vowel sound its peculiar character, seem to be those of the back part of the palate. I consider the vowel sounds in *bar* and *bat*, *axe* and *ask*, to be medials in this palatine articulation; but Mr. BISHOP designates the two first as guttural,[2] and afterwards as pharyngeal,[3] and treats them as distinct vowel sounds.[4] Mr. BELL considers the vowel sounds in *axe* and *ask* to be distinct, and reckons them his fifth and sixth in order.[5] Mr. MARSDEN, on the contrary, treats our *a* in *far*, *sad*, *lasting*, &c., as affording examples of one and the same sound, which he regards as "the most general and familiar of all the vocal utterances."[6] Whether nice anatomical investigation may hereafter detect such distinct organic powers in the production of

[1] Univ. Gram. s. 459.
[2] Articulate Sounds, p. 17.
[3] Ibid., p. 18.
[4] Ibid.
[5] Principles of Speech, 96, 100.
[6] Convent. Alphab. p. 7.

these, as may authorize their being reckoned different vowel sounds, I will not presume to decide; but the contrary appears to me to be the more probable result. Those who consider the vowel sounds in *hard*, *laugh*, *lamb*, *hang*, &c., to be different, seem to me to overlook the effect of the accompanying consonants; but GRIMM, speaking of the Anglo-Saxon vowels, observes that "of all consonants in general, *m* and *n* are the most favourable to a pure pronunciation of the vowel which precedes them."[1] And in English, he says, the pure sound of *a* (*reine laut*) is heard before *m* and *n* in *sham*, *ban*, &c.[2] The same sound occurs, as I think, in *hard* and *laugh*; but less pure on account of the *rd* and the *gh*. "In the German of Saxony" (says Mr. MARSDEN) "and more especially in the Italian of Rome, this is the predominant and almost the exclusive *a*."[3] In Italian, its three degrees of length seem to me to be perceptible, the long in *Pādre*, the medial in the first syllable of *mammă*, and the short in the last; or, to take examples from the opening stanza of the Orlando Furioso, the long in *Romāno*, the medial in *arme*, and the short in *ămori*. In the French pronunciation it is universally allowed to exist; and I think we may distinguish the three degrees of length in *mâle*, *mal*, and the first syllable of *ămant*. The long or grave sound in *mâle* seems, indeed, to have a somewhat broader sound than is known to the English language: so that it may probably be produced by a somewhat wider opening of the interior of the mouth than our *a* in *father*, or *au* in *aunt*, and may cause the vibration of muscles rather nearer to the fauces; but still it is palatine, and not guttural, and more resembles our *au* in *aunt* than our *aw* in *fawn*. I collect from GRIMM'S account of *a*, in the modern High German, that a somewhat similar distinction of this pure vowel sound is to be observed in that language; that it is short in *ab*, less short in *man*, and longer in *gnade*; but in *wahr* it somewhat approaches our *aw*.[4] ADELUNG, however, says *a* has but one sound, which is either prolonged (*gedehnt*) as in *da*, *Gabe*, *laben*; or sharpened (*geschärft*) as in *was*, *raffen*, *Pallast*.[5] MARSDEN says that this *a* is the *fat'ha* and the *alif*, with *hamza* of the Arabic.[6] In the Romaic or modern Greek, the *a* is sounded as the English *a* in *far*.[7] In Portuguese, it is sounded as the English *a* in *rat*, *fat*, &c.[8] In the Sechuana language, in South Africa, we find the longer sound of *a* as in *rather*, and the shorter, as in *lad*.[9] Among the *Eskimaux* the sound of *a*, like the English *a* in *father*, is very prevalent.[10] The same sound occurs in the *Armenian* language.[11] In the *Tonga* (a Polynesian tongue) it seems to be heard in two degrees, a longer, as in the last syllable of our *Papa*, and a shorter, as in *man*.[12] In Russian, there is our medial

[1] Deutsch Gram. i. 327.
[2] Ibid. i. 383.
[3] Convent. Alphab. pp. 7, 8.
[4] Deutsch Gram. i. 218.
[5] Wörterb. lit. A.
[6] Convent. Alphab. p. 8.
[7] Scott. Gram. p. 7.
[8] Vieyra, Gram. p. 1.
[9] Archbell, Gram. p. 1.
[10] Washington's Vocab.
[11] Aucher, Gram. p. 8.
[12] Mariner's Tonga, ii. p. 344.

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a, as in *Tsar*, a sovereign.[1] So in *Polish*, the medial *a* is common, as in *plac*, place, *smak*, taste;[2] and a somewhat longer pronunciation of the same vowel sound serves to distinguish certain grammatical forms, as *latá*, from *lata*.[3] In Danish, the *a* is sounded as our *a* in *father*, *part*.[4] In Welsh it is sounded as our *a* in *man*, *pan*, *lad*, *bad*.[5] These instances sufficiently prove that an articulation identical with, or at least very similar to, that which I have called the first palatine vowel sound, is practised by many nations wholly unconnected and widely distant from each other.

e. 149. The second palatine vowel sound may be considered as a medium between the first and third, in reference to both its organic causes, the form of the vocal tube, and the situation of the vibrating fibres. Bishop WILKINS says, "this vowel is formed by an emission of the breath between the tongue and the concave of the palate, the upper superficies of the tongue being brought to some small degree of convexity:"[6] to which I add, that the amplitude of the vocal tube is rendered considerably less than in the preceding articulation, inasmuch as the teeth are less separated; the tongue is rendered broader and elevated more toward the middle of the palate; by the action of the anterior and posterior fibres of the genio-hyoglossus, those of the centre being relaxed: the fibres that co-vibrate with the glottis, are those of the middle of the palate. HALLER'S account of the formation is short, and agrees nearly with Bishop Wilkins's.[7] Our English glossologists generally agree in recognising the long sound of this articulation; and some of them admit its connection with what I have stated as its short sound, which others regard as a separate vowel. MITFORD considers that the vowel sound of *e* in *where*, *there*, is JOHNSON'S slender *a* as in *face*, *create*; and that this is only a lengthened sound of the *ĕ* in *mĕn*, *sĕparate*, &c.[8] STEELE gives to his third vowel *e*, when long, the sound of *a* in *may* and *make*.[9] SHERIDAN places *hate*, his third vowel, as a medium between *hat* and *beer*. Turning now to foreign languages, we find a full account of this vowel sound in *German* given by ADELUNG. "This vowel (says he) has two sounds in German; one resembling the Latin *e* in *mĕus*, and the other resembling our ä. The first is also called the high *é*: when the accent (*der ton*) is laid on it, it resembles the French *e fermé*; and this is its most frequent use. Before *h*, it is usually high, and accented, as in *géhen*, &c.; but sometimes takes the sound of *ä* as in *fêhlen*, *stêhlen*, &c. The other (or deep) ê, is the French *e ouvert*, and sounds like ä. It is met with in the first syllable of many dissyllabic words, as *leben*, *reden*, &c., in which it is prolonged and accented; but in some it becomes sharp, as

[1] Heard, Gram. pp. 1, 2.
[2] Vater, Gram. abr. pp. 9, 18.
[3] Ibid. p. 9.
[4] Rask, Gram. p. 1.
[5] Richards, Gram. p. 2.
[6] Real Character, p. 364.
[7] Multo angustior oris canalis est; pars enim linguæ posterior ejusque latera aut elevantur, aut omnino ad dentes superiores adducuntur, et apex ab iis dentibus modicè distat.—Elem. Phys. iii. p. 463.
[8] Harmony of Language, &c. p. 33.
[9] Melod. and Meas. of Speech, p. xii.

in *Berg*, *Werk*, *Kessel*, &c. Where the *e* is doubled (*ee*) the sound is in most cases high and prolonged, as in *see*, *meer*, &c."[1] In *French*, VOLNEY compares the *ê ouvert* in *fête* to the English vowels in *nail*, *where*, *fair*, *bear*, and the German ä in *älter*, &c.; the feminine termination *ée* to the English *a* in *take*, *make*, *scale*, *gate*; and the German *e* in *stehlen*, *sehen*, &c., and the masculine termination *é fermé* in *né*, *répété*, to the English *e* and *ea*, in *red*, *bed*, *head*, and German *e* in *etwas* and *besser*.[2] BEAUZÉE also gives three sounds of the French *e*, viz., the *grave* in *tête*, the *aiguë* in *tette*, and a third (the *é fermé*) in *bâté*.[3] In Italian two sounds of *e* are distinguished, one as in *têma*, theme, answering to the French *ê ouvert*, the other as in *tema*, fear, answering to the French *é fermé*.[4] The Spanish *e* has always the sound of the French *e fermé*, as *padre*, father, pronounced as if written in French *padré*.[5] The Portuguese *e* is compared to the English *a* in *care*.[6] The Russian language has two sounds of this articulation, that of our *a* in *fate*, as *shērste*, wool, and that of *e* in *met*, as *pĕpell*, ashes.[7] The Armenian has our *e* in *met*; as in *temk*.[8] Our short *e* is wanting in Sanskrit; but a long *e* is found in *Vēda*.[9] In Bengalese, also, they have our *a* in *labour*.[10] In Persian our short *e* is represented as answering best to the vowel inherent in the consonants of their alphabetic system.[11] In *Chinese* Dr. MARSHMAN gives the sound of *ai* in *hail* to the seventh open primary vowel, as *kai*, to turn; and that of our short *e* to the tenth open primary vowel, as *kyen*, firm.[12] In the *Burman* language the seventh vowel has the sound of *a* in *name*, or *ai* in *air*, and the eighth that of *ei* in *their*.[13] In the *Sechuana* there are two sounds, the longer, that of *a* in *hate*, and the shorter, that of *e* in *met*.[14] So, in the *Tahitian*, as in the word *Tĕbĕla*, taken from the English, *table*.[15] In the *Australian*, *e*, whether at the beginning, middle, or end of the word, is sounded as in the English *there*:[16] and the same direction is given in the preface to Captain WASHINGTON'S Eskimaux Vocabulary. The African Missionaries seem to consider that there are three sounds nearly approaching to each other, and answering to the English *bait* and *bet*, and the German ä in *väter*, father.[17] Thus we see that the vowel sound which I reckon as the second palatine occurs in many (probably in all) languages, though to some it is known in more, and to others in fewer, gradations of length.

150. The third palatine vowel sound is that which I have marked *i*, and of which I think three degrees of length are to be distinguished, as in *eel*, *merry*, and *it*, as above stated. WALLIS gives only two, a

[1] Dictionary, pref. p. xiv.
[2] Alfabet Europ. p. 33.
[3] Gram. Gén. i. p. 11.
[4] Peretti, Gram. Ital. p. 11.
[5] Martinez, Span. Gram. p. 6.
[6] Vieyra, Portug. Gram. p. 2.
[7] Heard, Russ. Gram. pp. 1, 2.
[8] Aucher, Arm. Gram. p. 8.
[9] Jones, Asiat. Res. i. 15, 18.
[10] Halhed, Beng. Gram. p. 25.
[11] Moises' Pers. Interp. p. 9.
[12] Chin. Gram. pp. 103, 105.
[13] Carey, Bur. Gram. p. 6.
[14] Archbell, Sech. Gram. p. 1.
[15] Buschmann, Vocab. Tait, p. 91.
[16] Moore, Austr. Vocab. p. vii.
[17] Proc. Ch. Miss. Society, 1848-9, p. cxcvii.

long and a short.[1] WILKINS also states the short, as in *bit*, and the long, as in *beet*.[2] So STEELE says *i* is long in *be* and short in *bit*.[3] But MARSDEN says "the third vowel *i* has three prosodial distinctions of sound, the longest being usually represented in our language by *ee*, as in *meet*, or by *ea* as in *leave*, by *ie*, as in *believe*, or by *ei*, as in *receive*. The distinction in length of sound between that of the longest and the middle *i* is not so well defined as to be free from doubt, in many instances, as to which of the two classes certain words should be referred to; but in the following it will probably be thought that the vowel is so much shorter, than in those last enumerated, as to justify their being distinguished from each other, as in the Italian words *denti*, *niente*, &c., and the French *limiter*, *petit*, &c. The third or shortest sound of the vowel *i* is common to all the languages in Europe, the English not excepted, where it is found in *sit*, *bit*, *thin*, *titular*, *spirit*. In Italian, where it is comparatively rare, it occurs in *piccolo*, *scritti*, *più*, *già*; and in the French, in the words *quitter*, *pièce*, *permission*, *plusieurs*."[4] The opinions of writers, whose attention is directed rather to the letter than the sound, are of less weight: still it may be proper to observe that JOHNSON gives *i* in *fin* as the short sound of *i*,[5] and that MITFORD states the short *i* to be the long *e* (as in *adhēring*) shortened.[6] GRIMM compares our *ee* to the (German) long *i*, and cites as the short *i*, *hit*, *wit*, &c.[7] The African Missionaries give, as sounds of *i*, in English, *ravīne*, *lĭt*, answering to the German *līeben*, *sĭnn*.[8] I have cited these several authorities, of different dates, and from very different sources, chiefly to show that my view of the shortest sound of this articulation in the English language is neither singular nor novel: though I shall hereafter have occasion to notice the opinions of those recent glossologists who have treated that sound as a separate and distinct vowel. Of the mode of forming the vowel sound *i*, Bishop WILKINS speaks thus: "It is framed by an emission of the breath betwixt the tongue and the concave of the palate, the upper superficies of the tongue being put into a more convex posture, and thrust up near the palate."[9] HALLER adds: "The lips are less expanded; the sides of the tongue touch the first molar teeth, and its tip is quite curved and elevated, so as to be a little distant from the front teeth."[10] I add that the os-hyoides is slightly raised, and consequently the whole tongue is elevated: and all authorities admit (at least as to the long degree of this sound) that the vocal tube is narrowed to its least extent. There

[1] Hunc sonum quoties correptus est, Angli per I breve exprimunt, quum verò producitur, scribunt ut plurimum per *ee*.—Gram. Ang. p. 9.

[2] Real Character, p. 363.

[3] Melod. and Meas. p. xii.

[4] Convent. Alphab. p. 10.

[5] Eng. Gram. p. lxvi.

[6] Harm. of Lang. p. 33.

[7] Deutsch Gram. i. 383, 386.

[8] Proc. Ch. Miss. Society, 1848-9, p. cxcvii.

[9] Real Character, p. 364.

[10] Et labia minus diducuntur, et latera linguæ Dentes molarium priores contingunt, et apex omnino curvatur, et elevatur, ut modicè a dentibus prioribus distet.—Elem. Physiol. iii. 464.

is probably no language in which this vowel sound is entirely unknown, though there are some in which one degree of it prevails, and in some another. Beginning with the *Welsh*, we find the letter *i* with two sounds, the long, as *ee* in the English *free*, and the short, as *i* in the English *rich*: the former sound is expressed by *y* or *u*, when they are circumflexed, the short by *u* not circumflexed, and by *y* in the final syllable, and in monosyllables, with some exceptions.[1] The Welsh language, says Mr. EDWARDS, differs from the Breton by a shade in the pronunciation of *i*. It is an *i* excessively short, as in the English *busy*, and its shade of distinction, in utterance, from the short *e*, is almost imperceptible, except to a very fine ear."[2] Elsewhere he contends, that, being unknown to the continental Saxons and to the Normans, this fine modification of sound can only have been communicated to the Anglo-Saxons (and so to the English) by the ancient British inhabitants of England.[3] Of the *German i*, ADELUNG gives this account:—"With respect to pronunciation, it is sometimes lengthened and sometimes sharpened. It is sharpened in *hin*, *in*, *wirken*, *sinnen*, &c., and lengthened in *mir*, *dir*, *wir*, in the first syllable of *Lilie*, in the third of *Petersilie*, and in the foreign words *Debit*, *Titel*, &c. In *ihm*, *ihn*, &c., it takes the *h*, as a mark of its being lengthened."[4] This author considers the very short *i*, or German *j*, before a vowel, as a middle sound between a vowel and a consonant.[5] In that case, he says, the *i* (with some exceptions) "melts into the following vowel, and becomes the medium sound (before described) of *jod*, as in *jahr*, *jeder*, *jetzt*"[6] (the German *j*, called in that language *jod* (*i. e. yod*), answers before a vowel, as is well known, to the English *y*). The *Danes*, in like manner, give to their vowel *i* the two sounds of the English *ee* in *bee*, and *i* in *bill*; and employ the *j*, or *jé*, as our (so called) *y* consonant.[7] The *French* language is considered by M. VOLNEY as having our *ee* in *île*, and our short *i* in *midi*.[8] It is true that the French *île* is pronounced exactly like our word *eel*; but *midi* is not pronounced like our *middy* (diminutive for midshipman), but rather as an intermediate vowel sound: and I am inclined to think, with several grammarians, that the French do not possess our short *i* in *it*. In *Italian* the gradations of this vowel sound are not very distinctly marked, yet the long *i* in *così* is exactly equal to our *ee* in *see*. Mr. MARSDEN distinguishes a

[1] Richards' Gram. p. 3.

[2] Recherches sur les Langues Celtiques, p. 10. [3] Ibid. p. 13.

[4] Es ist, der Aussprache nach, bald gedehnt, bald geschärft. Geschärft ist es in *hin*, *in*, *wirken*, *sinnen*, &c., gedehnt in *mir*, *dir*, *wir*, in der ersten sylbe von *Lilie*, in der dritten von *Petersilie*, und in der fremden Wörtern *Debit*, *Titel*, &c. In *ihm*, *ihn*, &c. nimmt es zum Zeichen seiner Dehnung das *h* an.—Deutsch. Wörterb. vol. ii. p. 1347.

[5] Ein mittellaut zwischen einem Vocale und einem consonantem.—Adelung, ibid.

[6] Schmilzet es mit demselben (Vocalen) zusammen, und gehet in den Zwischenlaut Jod über.—Ibid. 1348.

[7] Rask, Dan. Gram. p. 1. [8] Alfab. Europ. p. 33.

medial *i* in *primi*, and a short *i* in *piccolo*, answering to ours in *sit*;[1] but I rather doubt the accuracy of the last parallel. The shortest Italian *i*, perhaps, is that sometimes placed before words beginning with *sf*, *st*, &c., to soften the sound, as *isfuggire* for *sfuggire*, *istato* for *stato*, and the like.[2] In *Spanish*, as in Italian, the accented *i* has of course a longer sound, as in *sì*, yes, than the *i* preceding a vowel, as in *hierro*, iron. In *Portuguese*, the *i* has also two sounds, a long one like our *ee*, and a shorter, compared (though perhaps with some inexactness) to the English *i* in still. In *Romaic*, the modern Greeks express this articulation by η[3] (*ee*), differing from their ancestors, who in the classic ages undoubtedly gave to that letter the sound of our *a* in *ale*, or even one approaching to the French *â* in mâle. The *Russians* use two letters to distinguish two sounds of this articulation, their ninth like our *ee*, as in *vĭd*, a view, and their tenth before another vowel, like our *y* in a similar position, as *blagovonie*, fragrance.[4] In *Polish* also there are two letters, *i* expressing a very clear sound (like our *ee*), as in *psiarnī*, of a dog-kennel (genitive), the other (*y*), a more obscure sound (like our terminating *y*), as in *ogrody*, gardens.[5] The *Bohemian* seems to follow the Polish in this particular.[6] The *Sanskrit* has, besides its characters for the compound sounds *li*, *ri*, and *lri*, two characters, its third and fourth vowels, the former for a short, and the latter for a long *i*.[7] And the Bengalese alphabet adopts the same distinction.[8] In *Persian*, *Arabic*, *Turkish*, and *Malayan*, the articulation exists both in a long and short degree, and is marked in all the alphabetic systems (of which the Arabic is the original) by the same letter, *ya*, or else by a peculiar vowel mark. Thus in *Persian* the letter *ya* has two sounds, a long sound, as our *ee* in *green*, and a short one, as *y* in yet: and its place is sometimes supplied by the mark *hamza*.[9] In *Arabic* the letter *ya* has the same powers as in Persian; and the mark *casr* takes either the long sound of *ee* in *seen*, or the short one of *i* in *thin*.[10] In *Turkish* the letter *ya* is retained, and the mark *esreh* answers to the Arabic *casr*.[11] In *Malayan*, the same letter *ya* has in the word *bĭlang*, tell, the sound of our *ee* in *bee*, and in *yakut*, a precious stone, that of our *y* in *young*: and our short *i*, as in *minta*, to ask for, is indicated by the mark *kesrah*, either supplied or understood.[12] This articulation, when short, seems to be little used in *Chinese*, except in combination with some other vowel, or with a nasal consonant. Thus Dr. Marshman marks the fourth open secondary vowel as *king*, and the ninth open secondary as *kin*, and prefixes a short *y* to eight of the twelve open secondary vowels, and to five of the close secondary ones. In only one instance he admits the sound *ee*, namely, in the fifth open

[1] Convent. Alphab. p. 26.
[2] Albert. Dizion. p. xi.
[3] Leake's Researches, p. 2.
[4] Heard. p. 2.
[5] Vater, p. 9 and table 1.
[6] Fröhlich Anleitung, 4 Slav. hauptspr. p. 3.
[7] Sir W. Jones, Asiat. Res. i. p. 15.
[8] Halhed, Beng. Gram. p. 4.
[9] Moises, pp. 3, 8.
[10] Richardson, Ar. Gram. pp. 11, 13.
[11] David's Turk. Gram. p. 7.
[12] Marsden, Malay Gram. p. 13.

secondary.[1] In the *Burman* language the third vowel is sounded as our *i* in *till*, and the fourth as *ee* in *eel*.[2] In the *Sichuana* language there are two sounds of this articulation, a long one, as in *bītsa* (pronounced *beetsa*), and a short one, as in *lĭntsi* (pronounced *lintsy*), both which Mr. ARCHBELL marks with the letter I: and it seems that there is a very short sound which he marks with our *y*.[3] The other African missionaries use *i* in like manner for our two sounds in *beat* and *bit*.[4] In the *Tonga*, a Polynesian language, the same two sounds are found, both expressed in Mr. MARTIN'S Grammar by the letter *i*, but sometimes with an accentual mark, when long, as *afì*, to open the mouth, &c.[5] In the language of Western Australia the sound of our *i* in *fatigue* is used, as in *ira*, upwards:[6] and the same occurs in the Eskimaux language.[7] In the aboriginal American languages in general, the sounds of our *ēē* and *ĭ* appear to be generally prevalent.[8] In fine, I have not found mention of any language, in any part of the globe, where this articulation is wholly unknown. And thus we conclude the survey of those vowel articulations, which I have styled oral, as distinguished from labial.

151. The labial vowel sounds in the English language, as I have said, are two, most frequently written *o* and *oo*, but of which I have marked the latter with *w*, being the letter employed for that purpose in the Welsh alphabet. *o* is sounded in English, long, in *coat*, and short in *nobility*: in a still shorter sound it nearly sinks into the first guttural, as *unĭŏn*, *persŏn*, *timŏrous*. It is framed, says WILKINS, by an emission of the breath between the lips, a little drawn together and contracted.[9] The lips, says HALLER, are drawn nearer together than in *a*; and the greater part of the tongue approximates to the anterior and interior teeth.[10] We may add that the position of the tongue and teeth is nearly the same as in the second guttural vowel sound (*a*); the tongue is slightly raised at the back part, but the sound is distinguished from *a* by the contraction of the lips which generally assume somewhat of a circular form, owing to the action of the muscle called *orbicularis oris*: hence the fibres of the interior fauces appear to vibrate together with those of the lips in giving the sound its peculiar character. The prevalence of this sound in human utterance is universal: and in most written languages it is expressed by one or more characters, which renders it the more remarkable that such a character should have been wanting in the Hebrew alphabet until supplied by the so-called Masoretic points, if such was really the fact. o.

152. The other labial vowel sound known to our language is heard long in our word *pool*, and short (or rather medial) in *pull*; but we w.

[1] Chinese Gram. p. 107.
[2] Carey, Burm. Gram. p. 5.
[3] Sechuana Gram. pp. 1, 3.
[4] Proc. Ch. Miss. Society, 1848–9, p. cxcvii.
[5] Mariner's Tonga, vol. ii. p. 345.
[6] Moore's Vocabulary, pref. &c.
[7] Washington's Vocabulary, pref.
[8] *Vide* Zeisberger, Howse, &c.
[9] Real Character, p. 364.
[10] Labia arctius adducuntur quàm in *a*; et linguæ major pars antèrioribus et interioribus dentibus vicina est.—Elem. Phys. iii. 464.

have also a very short sound of it before another vowel when it nearly approaches to a consonant, and has therefore come to be considered in English as a consonant. This is generally expressed by *w*, as in *water*, *wet*, *win*, *wore*, *wool*; sometimes however it is written *u*, as in *quality*, *quail*, *quest*, *quill*, *quorum*, *persuade*, &c.: and in all cases, it is properly and strictly a vowel sound; for the air passes unimpeded through the vocal tube, though for an extremely short space of time. "This vowel," says WILKINS, "is the second of the labials, requiring a greater contraction of the lips."[1] "The lips," says HALLER, "are drawn somewhat nearer together than in *o*, and the tongue is applied to the teeth."[2] All agree that the labial aperture is less than in the preceding vowel sound, but it should be added that it loses the tendency to circularity, the lips being drawn out in length. The tip of the tongue also is more elevated, and brought a little more forward, the teeth remaining nearly at the same distance apart, as before. English students are apt to be misled by the mode of designating our fifth vowel *u*, which is really a diphthong, when pronounced in *mule*, including the two vowel sounds of *ee* and *oo*; whereas the pure articulation both long and short abounds in our language, as it does in most other European tongues: thus in *rule*, *moon*, *shoe*, *moor*, *woo'd*, though spelt so differently, it is *long*; in *pull*, *full*, *good*, *wood* it is short: so in the French *foule*, *soŭ*; the German ūhr, mŭnd, &c. The Sanskrit has two distinct vowels, the fifth for the short, and the sixth for the long articulations. In some countries, and particularly in Italy, the *o* is often softened so as nearly to approximate to the *u*.

ĕ, ĭ, ŭ, Fr.

153. These seven are all the sounds into which it appears to me that the English vowel sounds may be most conveniently divided, allowing to each two or more degrees of length in pronunciation. Among these, however, there are some which certain grammarians hold to be specifically different vowel sounds—or instance, that in *bet*, which I deem to be a short *e*, and that in *fit*, which I deem to be a short *ee*. The majority of glossologists agree in the opinion which appears to me to be correct; nevertheless I am far from saying that a more minute examination of the vocal organs than has hitherto taken place may not show a necessity for some correction of the above arrangement. An addition to it must be made of the French *u*, if the system be extended to that language, and possibly some other vowel sounds, which I cannot well appreciate, such as the Hebrew *ghain*, should also be taken into the account; but in this, as well as other respects, the study of Glossology requires, and will doubtless obtain, more precise information than it has yet acquired.

Diphthongs.

154. It is not sufficient that we acquire the separate pronunciation of single vowel sounds; for a great portion of many languages is taken up with combinations of those sounds. When two simple vowel

[1] Real Character, p. 364.

[2] Aliquanto propius labia adducta habet quàm in *o*, linguam vero dentibus adplicatam.—Elem. Phys. iii. 464.

sounds are combined, they usually receive the not very appropriate designation of *diphthongs*, and when three (which more rarely happens), of *triphthongs*. If two vowels following in immediate succession are both pronounced distinctly, they form separate syllables, as the *i* and *o* in *iōdine*, or the *a* and *e*, in *āërial*; but they may be melted together, so as to form only one syllable, as the *o* and *i* in *oil*, which constitutes a diphthong. The great confusion of our alphabetic system renders it scarcely possible to give an intelligible explanation of many diphthongal sounds, by means of English letters in their ordinary use. I must therefore either resort to the peculiar powers, which I have above given to those intended to signify the seven vowels of our language, viz.: *y*, *a*, a, *e*, *i*, *o*, *w*; to which may be added *u* for the French *u*; or else I must employ for these letters respectively the Arabic numerals 1, 2, 3, 4, 5, 6, 7 and 8. Now, in order to understand a combined sound, we must first ascertain the elements of which it is composed: we must not for instance suppose the combination *yi* (1, 5) to be made up of *ai*, (2, 5) or of *ai* (3, 5); nor must we suppose the combination *yw* (1, 7) to consist of the elements *aw* (2, 7) or *aw* (3, 7). Whenever we observe an individual uttering a diphthongal sound, as it is pronounced in a foreign, provincial, or rustic dialect, we may generally presume that he has an inaccurate conception of the elements of that sound. And on the other hand, one who misapprehends an elementary sound, cannot form an accurate judgment of the diphthongal sound which it helps to produce. M. VOLNEY supposed the English vowel sound *u* in *cut* to be identical with the French *o* in *hotte*, and the English *o* in *rod*;[1] but as the French *o* in *hotte* answers to *o* (6) in my system, and the English *o* in *rod* answers to *a* (2) and *u* in *cut* to *y* (1) in the same system, I cannot conceive that M. VOLNEY fully understood the English diphthongs, into which either of those vowels enters as a constituent. When a student has fully ascertained the elementary sounds of a diphthongal articulation, his next care must be to acquire a facility in uttering it correctly. This is best done in the mode adopted for the acquisition of many other mechanical movements, for instance, that of the roll of a drum, which is effected by giving alternate taps of each drumstick, with a certain interval of time, and gradually lessening that interval till the difference of the sounds ceases to be perceptible by the ear. So, to acquire a proper pronunciation of our first personal pronoun, I, which on my system, is the diphthongal sound *yi* (1, 5), the learner should begin by pronouncing *y* (1) and *i* (5) separately, and each at some length, say in the time of a musical crotchet; and this time he should gradually reduce to a quaver, semiquaver, demi-semi-quaver, &c., till the ear ceases to distinguish the rapid movement of the vocal fibres, and the two sounds seem melted into one. The vowels constituting a diphthong were distinguished by the Greeks, in respect to their relative position, as the *prepositive* and the *postpositive* or subjunctive. M. DUCLOS supposed, and in this he

[1] Alfab. Europ. p. 33.

was followed by M. BEAUZEE,[1] that the prepositive should always be pronounced more rapidly and less emphatically than the postpositive; but this, whether true or not of the French language, is by no means a general rule; as will presently be seen by the examples which I shall notice. It has been made a question whether a diphthong may be formed by duplication of the same vowel. QUINTILIAN answers it in the affirmative, adducing the instance of *conjicit* (which must be read *conyicit*),[2] and it is common in English with the two vowels of a narrow oral and labial aperture *i* (5) and *w* (7), as in *ye* and *wood*; but with vowels of a larger aperture it cannot easily be done, and does not seem to have formed in any language a true diphthong. It was held by the Greek grammarians that all diphthongs must end with *i* or *o*, which two vowels were therefore called subjunctives, or postpositives, and the others prepositives. But this is by no means a common rule with languages in general. Other writers somewhat extend the principle, holding that one or other of these two vowels, either as a prepositive or subjunctive, is a necessary ingredient of every diphthong, and alleging as a reason, that "being the most contracted of vowels, they approach very near to the nature of consonants."[3] That fact indeed is true, as I have before observed; and it no doubt facilitates the pronunciation of the diphthongs into which either of these vowels enters as an element; but the want of them does not wholly preclude the formation of a diphthongal articulation.

False diphthongs.

155. As nations do not all agree in their distinctions of simple vowel sounds they must sometimes, of course, differ in the combinations of two or more such sounds. Hence diphthongs are known and practised in one country, which in another country are either vaguely comprehended or wholly unknown. Before examining these, however, we must notice the *false diphthongs*, that is, those combinations of vowels which many grammarians treat as diphthongs, because they are written with two letters, though they do not in fact produce a mixed sound partaking of each, as all proper diphthongs do. These false diphthongs may be ranged in four classes:—first, those which serve merely to prolong a single vowel, as *aa* pronounced like the long *ā*; secondly, those which drop one of the two vowels altogether, as *Caen* in Normandy (pronounced *Cān*); thirdly, those which produce a simple sound differing from both the elements, as *air* (pronounced *ēr*); and fourthly, those which do not combine the elements at all, but pronounce them separately, as *éa* in the Italian *giungéa*. These defects, indeed, properly speaking, are defects of graphic system; but as they might tend to confuse our notions of articulate sound, if not explained, I shall notice some of the most prominent instances of each class.

[1] Gram. Gen. i. 40.

[2] Quæret etiam hoc, quomodo duabus demum vocalibus in seipsas coeundi natura sit, cum consonantium coeat nulla, nisi alteram frangat. Atqui litera I, sibi incidit, *conjicit* enim, &c.—Inst. Orat. lib. i. c. iv.

[3] Wilkins, Real Character, p. 370.

156. "*aa*," says ADELUNG, "is the sign (in German) of a prolonged *a*. Those who confound the sign with the sound have called this a diphthong. But if, as reason directs, we regard the sound alone, we shall as little be able to reckon this a diphthong as *ah*, or any other prolonged vowel."[1] The German word *aal* therefore (an eel) is pronounced as a very long *a*, with the prosodial mark of length, and it would be desirable that it should be so written, if custom permitted. The same word *aal* is pronounced in nearly the same manner in the Dutch language.[2] HALHED adopts *aa* to express the long *a*, which is the second Bengalese vowel.[3] But on this Sir W. JONES says, "if anything dissatisfies me in his clear and accurate system, it is the use of double letters for the long vowels, which might however be justified."[4] From this last remark I must differ. I cannot think it justifiable to express a single vowel sound by two marks, each of which elsewhere expresses a distinct sound; though the practice appears to have been very ancient, for we find in a Samnite medal *Paakul* for Paculus, and many like instances.[5] Merely prolonging.

ee. "The doubled *e* or *ee* (in German) is the sign," says ADELUNG, "of the lengthened *e*, and it is in most cases pronounced high, as in *see*, *meer*, *beete*," &c.[6] In Dutch, it has a like effect, as in *steen*, *wee*, &c.[7]; and also in French, as in *née*, and other feminine participles.[8]

ii does not appear to have been used for mere prolongation.

oo. This has been used by some German writers for a long *o*. Adelung says, "the long *o* was formerly expressed by an *e* subjoined to it, which spelling has been preserved in some few proper names only. More recently the long *o* began to be expressed by *oo*, and this sign of a single vowel prolonged was called a diphthong, which it could not really be. Thus Gottsched wished to write *boot* for *both* (a boat), and *room* for *rohm* or *rahm* (cream). But the doubling of the vowels is the most awkward way possible of marking prolongation."[9] Nevertheless, this awkward system has been adopted by many nations. It is probable that the Greek *ω*, or long *o*, was first formed from a redoubled *o*, or *oo* closely joined. It appears in numberless Dutch words, such as *book*, *hoop*, *stoof*, &c.[10]; and Halhed adopts it to express the long *o* of the sixth Bengal vowel.[11]

uu. "In the modern German," Adelung observes, "that though the *u*, like all other vowels, is pronounced sometimes long, as in *buch*, and sometimes short, as in *lust*, the *u* is not doubled to express prolongation."[12] In the old Frankish, however, the *uu* (or *u* repeated) evidently answered in effect to the single *w* (No. 7) of my system, or the French *ou* and Italian *u*, when preceding another vowel, as *uuachtun*,

[1] Wörterb. p. 3.
[2] Sewel, Woordenboek, p. 82.
[3] Bengal. Gram. p. 4.
[4] Asiat. Res. i. 8.
[5] Lanzi, Ling. Etrusc. vol. i. p. 245.
[6] Wörterb. vol. i. p. 1625.
[7] Sewel, Woordenboek, ad voces.
[8] Volney, Alfab. Europ. p. 33.
[9] Wörterb. vol. iii. p. 551.
[10] Sewel, Woordenboek, ad voces.
[11] Bengal. Gram. p. 4.
[12] Wörterb. vol. iv. p. 729.

watching, vigil; *selpuuillin*, self-willing, spontaneous;[1] and probably the Anglo-Saxon *w*, which we still retain, is of like origin, though neither in this nor in the Frankish orthography does it seem to prolong the sound.

Dropping a vowel.

157. The vowel *a* is dropt in the English *bear*, *bread*, *coat*, *beauty*, &c. The vowel *e* is dropt in the English *toe* and *blue*, in the German *knie*, in the French *poesie*, &c. The vowel *i* is dropt in the English *fruit*, *freight*, *friend*, &c. The vowel *o* is dropt in the English *leopard* and *broad*, in the first syllable of *oeconomy*, and in *amour*. The vowel *u* is dropt in the English *laugh* and *fraud*, and is scarcely pronounced in the Italian *fuoco*, *tuono*, &c. All these, therefore, and the like combinations of letters, are to be excluded from the class of diphthongs as above described.

Producing a different sound.

158. The combination of two vowel letters to produce either a simple or diphthongal sound differing from their elementary powers is manifestly irrational; yet it occurs in many alphabetic systems, and more especially in our own, as will be seen by the following table containing, first, the combined vowels as usually written; secondly, the sound produced by them, which I must unavoidably explain by reference to the arrangement of vowel sounds above proposed, with the numerals attached to them respectively, and the marks ¯ long, and ˘ short.

ae	ē, 4.	*Aebte* (Germ.)	oe	w̄, 7.	*shoe* (Engl.)
ai	ē, 4.	*plaire* (Fr.)	oe	y, 1.	*öhr* (Germ.)
ai	ē, 4.	*air* (Engl.)	oo	w̄, 7.	*cool* (Engl.)
au	ō, 6.	*autre* (Fr.)	oo	w̆, 7.	*good* (Engl.)
au	ō, 6.	*hautboy* (Engl.)	ou	w, 7.	*nous* (Fr.)
ea	ī, 5.	*appear* (Engl.)	ou	y̆, 1.	*rough* (Engl.)
ee	ī, 5.	*eel* (Engl.)	ou	ă, 2.	*cough* (Engl.)
ei	yī, 1, 5.	*stein* (Germ.)	ou	ō, 6.	*though* (Engl.)
eo	ī, 5.	*people* (Engl.)	ou	yw, 1, 7.	*plough* (Engl.)
eu	y, 1.	*jeune* (Fr.)	ua	w̆ē, 7, 4.	*assuage* (Engl.)
eu	ăī, 2, 5.	*freund* (Germ.)	ue	ĭw̄, 5, 7.	*hue* (Engl.)
oe	w̄, 7.	*oëster* (Dutch)			

Not combined.

159. When two succeeding vowels are pronounced separately, they, of course, cannot form a true diphthong; but as this circumstance is not always apparent on the face of the letters, it becomes necessary, especially for the student of a foreign language, to ascertain the proper pronunciation: as *ai*, in *paiz* (Portuguese); *raiz* (Spanish); *ea*, *lamprea* (Portug.); *ee*, *reenter* (Engl.); *ia*, *clemencia* (Portug.); *ie*, *rien* (French); *fiery* (Engl.); *io*, *brio* (Span.); *prior* (Engl.); *iu*, *viuva* (Portug.); *oa*, *Lisboa* (Portug.); *coalesce* (Engl.); *oe*, *coemption* (Engl.); *moelle* (French); *oi*, *coincide* (Engl.); *roim* (Portug.); *oo*, *cooperate* (Engl.); *coopter* (French); *ua*, *efectua* (Span.); *ue*, *cruel* (Engl.); *ui*, *ruina* (Portug.); *ruin* (Engl.), &c.

[1] Gloss. Keron. Goldast. vol. ii. 94, 92.

160. Having thus disposed of the false diphthongs, we come to the true diphthongal sounds. And here again it will be necessary to refer to the above proposed arrangement of vowel sounds. These being eight in number would, of course, give sixty-four diphthongal articulations, if all possible combinations of them were to be taken into the account; but some of them must be excluded as mere duplications: and, in regard to others, the usage of different nations, in adopting or rejecting them, are widely different. I will consider each vowel, in order, as a prepositive, beginning with the gutturals. True diphthongs.

161. We have in English three diphthongal sounds, with guttural prepositives, *yi* (1, 5), *yw* (1, 7), and *ai* (2, 5). Guttural prepositives.

Yi (1, 5) is our *i* in *mine*, as properly pronounced; but in the north of England it is often pronounced *ai* (2, 5), like *boy*, and in some parts of the West it is softened to *ei* (4, 5). It is heard in the French *oeil*, the Danish *ej*, in the German *stein*, and (as it seems) in the first syllable of the Sanskrit *vaidya*.[1] The missionaries in Africa find it in several of the languages there spoken;[2] it seems to have formed the third syllable in *Otaheite* (as first named by Captain Cook); and it appears in the recent Eskimaux vocabulary, and in many other vocabularies of unwritten tongues.

Yw (1, 7), the second of these diphthongal sounds, is heard in the English *pound*. Both this diphthong and the former are generally mispronounced by foreigners; for as the elementary sound *y* (1) has no proper letter in our alphabet, most writers who attempt to explain the combined sounds *yi* and *yw* employ the letters *ai* and *au*, by which the unfortunate foreigners are of course misled: and hence a foreign accent is easily detected in the sound of these diphthongs; a Frenchman, for instance, who trusts to his grammar, pronounces the English word *bile*, as he would the French *bail*, and a German pronounces *now* as he would *genau*.

Our third diphthong, *ai* (2, 5) as in *boy*, is also apt to be mistaken by foreigners for *ai*, (3, 5); and this too is, in a great measure, owing to the defect of our alphabetic system in employing the same character *a* for vowel sounds so different as those in *hall* and *hat*.

Besides these three diphthongs known to the English language with guttural prepositives, there is a fourth not practised in England, but used in many foreign tongues, *aw* (2, 7), as in the German *blau*, the Italian *Aurora*, the Persian *Firdausi*, and (as it seems) the 14th character in the Sanscrit vowel series, which Sir W. Jones says is "a proper diphthong compounded of our first and fifth vowels."[3] This is the sound, which, as I before observed, foreigners commonly pronounce for our *ou* in *pound*, or *ow* in *owl*.

162. The palatine vowels *a*, *e*, *i* (2, 4, 5) are more frequently employed as prepositives in the generality of languages. Palatine prepositives.

[1] Asiat. Res. i. p. 18.
[2] Archbell, p. 4; Proc. Ch. Miss. Society. 1848–9, p. cxcviii.
[3] Asiat Res. vol. i. p. 19.

ai (3, 5) is not much used in English. It is, however (or at least was, when I long since heard a Parliamentary debate), pronounced by the Speaker, as the legislative affirmance of a proposition; and it is common in the Wiltshire dialect, as spoken by the labouring classes, who pronounce *pail* like pāil. It was probably used by the Greek as in ∂αῖτα, and by the Latins as in *Maia;* and it is heard in the French *payen*, the Portuguese *pay*, the Spanish *dabais*, the Russian *tchanaik*, &c.

The diphthongal sound *ao* (3, 6) is found in the Chinese *kao*.[1]

The diphthongal sound *aw* (3, 7) is unknown in correct English; but is common in some other languages; as in the low French *saoul*,[2] and in the dialect of Verdun *maou*.[3]

The diphthongal sound *ea* (4, 3) was perhaps heard in the Anglo-Saxon *earm;* for the arm is still so called in the West of England. It is found in the Italian and Spanish *linea*.

The diphthongal sound *ei* (4, 5) is common to many languages, but has subsided in modern English pronunciation into the simple vowel sound *e* (4). Hence our poets commonly make *pail* rhyme to *pale*, &c.; but anciently no doubt the diphthong differed from the simple vowel as it still does in Wiltshire, where the labouring classes, as I have said, pronounce that word *pail*, (with *ai*, 3, 5); but the middle ranks pronounce it *peil*, (with *ei*, 4, 5). And certainly it would be desirable to make a distinction in pronunciation between the numerous words so differently written, and differing so much in signification, as *ale* and *ail*, *bale* and *bail*, *hale* and *hail*, *male* and *mail*, *sale* and *sail*, *tale* and *tail*, *vale* and *veil;* or as *cane* and *Cain*, *Dane* and *deign*, *fane* and *fain*, *mane* and *main*, *pane* and *pain*, *vane* and *vain*, *wane* and *wain;* or as *fare* and *fair*, *hare* and *hair*, *pare* and *pair*, &c. This dipthongal sound *ei* (4, 5) is found in the Russian *kaznatchei*, in the Polish *kley*, in the Spanish*ley*, in the Portuguese *amei*, &c., &c.

The diphthongal sound *eo* (4, 6) is not used in correct English, for in *deodand* the two first vowels form two syllables, and in *pigeon* the *e* is dropt. It may, however, probably have been employed in the Anglo-Saxon *beon*, to be; for a Wiltshire peasant still says "I beont" for "I be not." This sound seems to terminate the Homeric Πηληϊάδεω, and the Latin *virgineo;* and it occurs in the Portuguese *ceo*, in the Galic *seol*, &c.

The diphthongal sound *ew* (4, 7) is not used by us; but it occurs in the Spanish *deuda:* the French *eu*, as has been seen, is altogether a different sound. Probably the ευ in Ἀχιλλεύς rather gave the sound of *eu* (4, 8), and the same may be said of the Greek εὖγε and Latin *euge*.

Of all the prepositives *i* (5) is the most prolific of diphthongs. The first combination *iy* (5) occurs in our words *young*, *precious*, &c.; and in the French *yeux*, *cieux*, &c.

[1] Marshman, p. 103. [2] Leroux, vol. ii. p. 454. [3] Beauzée, vol. i. p. 41.

The next combination *ia* (5, 2) is found long in our *yawn*, *yacht*, *yawl*, and short in *yon*, *yonder*: it occurs in the French *viande*.

We have *ia* (5, 3) in *yard* and *valiant*; the Germans in *jagel*, the French in *fiacre*, the Italians in *piano*, the Welsh in *iard*; in the Gallic *dia* is but one syllable; in Spanish the termination *ia* is a diphthong, as in *gracia*; so in Polish, as *Psiarnia*.

ie (5, 4) is heard in the English *yea* and *yet*: it is in the French *ciel*, and the Italian and Spanish *cielo*; in the German *jäger*; in the Polish *panie*, &c.

ii (5, 5) is heard in the English *ye* and *yield*. It appears in the German *jischen*, which, according to Adelung, is used in ordinary life for *gäschen*, to froth up.[1]

io (5, 6) is heard in the English *yoke*, the German *joch*, the Italian *sciocco*, the French *aimions*, the Spanish *precio*, and the Portuguese *vio*. In Chinese *kyŏh* is the 12th close secondary final sound.[2]

iw (5, 7) is heard in the English *yew*, *you*, *curious*, *mule*, *duty*; in the German *Jude* and *Jugend*; in the French *chiourme*; in the Italian *più*; in the Spanish *ciudad*, and in the Chinese *kyooon*.[3]

iu (5, 8).

163. We do not possess *oe* (6, 4) in English as a diphthong; but it occurs in the Spanish *heroe*, and in the French *moelle*. Labial prepositives.

Neither have we the diphthongal sound *oi* (6, 5), for our *oi* in *boil*, *point*, &c., is meant to express the sound *ai* (2, 5). But it seems to have been used in Greek, as in *οἶος*, *οἶτος*, &c. So in Latin *Troia*; in French *loyal*; in Spanish *sois*, in Portuguese *boy*.

The sound *ow* (6, 7) must, from the position of the organs, nearly resemble the sound *yw* (1, 7) above described. It is, however, considered as a proper diphthong in the Portuguese *dou*: and was probably such in the Greek, *οὖρον*, *οὐλομένην*, &c.

The vowel sound *w* (7) is a prepositive in many diphthongal sounds.

wy (7, 1) is found in our *work*, *wonder*, &c. In the Wiltshire dialect it is substituted for the long *o*, as in *oats*, *coat*, (pronounced *wuts*, *kwut*). In Chinese, the ninth close primary vowel sound is written by Marshman *kwon*.[4]

wa (7, 2) is found in our *wall*, *water*, &c.; in the Italian *guasto*; in the French *moi*, *besoin*, in the Spanish *fragua*, &c.

wa (7, 3) is found in our *wag*, *wax*, &c., and in some provincial pronunciations of *water*. It is heard in the last syllable of the French *babouin*.

we (7, 4) is long in our *wake*, and short in *wet*. It is sounded in the French *ecuelle*, in the Italian *questo*; in the Spanish *dueño*, and in the Portuguese *azues*.

[1] Adelung, Wörterb. vol. ii. p. 1435 and 425. Hence probably come our words *yeast* and *yesty*.

[2] Marshman, Chin. Gram. p. 107. [3] Ibid. [4] Ibid.

wi (7, 5) is long in our *we*, and short in *wit*. It is heard in the French *oui*, *bruit*, and in the Spanish *cuyo* and *ruido*.

wo (7, 6). We have this diphthongal sound in *woe* and *wore*. In Italian it exists, but with the first vowel very short, in *buono*. In Spanish it is more fully sounded in *arduo*. In Chinese the twelfth primary close final sound is *kwo*.[1]

ww (7, 7). This sound is long in our *woo* and short in *wood*, and *wou'd* for would. *i* and *w* (5 and 7) seem to be the only vowel sounds, which, by duplication, can make a true diphthong.

Triphthongs.

164. I have stated that, when three vowel sounds are combined, the combination is called a *triphthong*. But it must be remembered here, as in the case of false diphthongs, that the mere sequence of the sounds, without their being combined into one, does not constitute a true triphthong. Thus in the French *aieul*, there is a division of the syllables *a* and *ieul*: and so in the Italian *miei*, and *aiuto* (pronounced mi-ei and a-iuto). These, therefore, are not true triphthongs. Indeed the rule of Quintilian, that one syllable cannot be made of three vowels[2] admits of but few exceptions. Our word *wound*, indeed, appears to me to contain a true triphthong, for it is formed of the elements *w*, *y*, *w*, (7, 1, 7), and though the first element *w* is often called a consonant, and is pronounced so short as to be nearly consonantal, yet I agree with M. VOLNEY, that an articulation cannot change its nature: being a vowel, it cannot be at the same time a consonant. The vowel nature of the *w*, and of the *u*, in our word *wound*, is the same; both sounds being produced by the same position of the organs.

Other combinations.

165. Some writers assert that there are instances in the Italian language of a succession of four vowels forming only one syllable, to which they give the hybrid name *Quattrilonghi*, as in *lacciuoi*.[3] But this is altogether erroneous. Indeed, these writers admit that in the pronunciation a stress is to be laid on the penultimate syllable. In the example adduced, the syllables really uttered are four, *lac-ci-uo-i*; or at least three, if the *uoi* can be taken to be a triphthong.

[1] Chin. Gram. p. 107.

[2] Nisi quis putat etiam ex tribus vocalibus syllabam fieri, quod nequit si non aliquæ officio consonantium fungantur.—Inst. Orat. lib. i. c. iv.

[3] Alfab. Europ. p. 55. [4] Alberti, Dict. pref.

CHAPTER VII.

OF CONSONANTAL SOUNDS.

How to be treated.

166. In comparing the production of articulate sounds, by the vocal organs, to the passage of air through a vaulted edifice, I said that the consonantal sounds are occasioned by certain checks, or impediments to the free passage of the breath from the larynx to the external air. Such impediments, it may be thought, do not so much produce different vocal sounds as modifications of vocal sound. Those glossologists, therefore, who restrict the term "sounds" to vowel sounds, designate the consonantal sounds by some other appellation, such as *Intonations*, or *Articulations*. These, however, are mere verbal differences: the important object is to determine by what organs and modes of action the impediments in question are caused, and the different consonantal sounds, or modifications of sound, produced. Here, as in the case of the vowel sounds, it will be remembered that the organs fitted to produce consonantal sounds are not separated from each other by fixed and impassable boundaries; nor are they moved with mathematical precision from point to point in certain determinate directions; but as well the forms as the motions are, as has been said, of the nature of continuous quantity, divisible *in infinitum*; so that we cannot assign an invariable sound to a strictly definite position or action of any one organ. Nevertheless, we may call certain sounds guttural, dental, labial, lingual, or nasal, according to the organs principally employed in their production: and in that order I shall presently treat them.

Preliminary considerations.

167. Before entering on this examination, two circumstances must be called to mind: first, that the consonantal impediment to a vowel sound may be complete or incomplete; and, secondly, that it may be interposed either before or after the vowel sound is produced. As the impediment to the passage of air through a vaulted hall may be occasioned by a closed door, which absolutely compels it to take a different direction; so, when the emission of the vocalised breath from the oral aperture is entirely stopped, a consonantal sound is produced of which the effect does not distinctly reach the ear, unless it be accompanied with a vowel sound either preceding or following it. The organs, for instance, which produce the consonantal sound expressed by the letter *p*, completely impede the emission of the vocalised breath: if, therefore, I intend to pronounce the syllable *pa*, but endeavour to dwell for some time on the *p*, no sound will be heard until the *p* is

followed by *a;* and, on the other hand, if wishing to pronounce the syllable *ap* I dwell on the *a*, no sound of *p* will be heard until that of *a* has ceased. In these instances the impediment caused by the consonantal organ is complete; but let similar experiments be made with the syllables *aa* and *vv*, and we shall find that the impediment caused by the consonant *v* is incomplete; for in *va*, if we dwell on *v*, an imperfect sort of murmur will be heard before the *a* is sounded; and in *av*, after the distinct sound of *a* has ceased, an indistinct sound of *v* may still be prolonged. On this distinction rest the terms *strepitus æqualis* and *strepitus explosivus*, first employed by AMMAN, and since adopted by several other glossologists; but those terms, as I have before said, do not appear to me well chosen, though there is undoubtedly a marked difference between the consonantal sounds produced by a complete, and those produced by an incomplete, impediment of the organs.

Gutturals. 168. I shall begin with the consonantal sounds called *Guttural*, a term usually applied to that expressed by the Greek χ; but including, according to some writers, on the one side, the sounds expressed by *h*, and on the other, those expressed by *k* and *g*, in their several modifications. The term *guttural*, indeed, is vague (as I have observed with reference to the vowel sounds), for the Latin *guttur* (the throat), from which it is derived, has been applied indiscriminately to the larynx and the pharynx; but, perhaps, it might be thought to savour of pedantry were I to reject a word which has been so long and so generally in use. And, besides, the sounds just mentioned approximate so nearly to each other in formation, and so frequently pass into each other in practice, that it may be convenient to class them all under one general designation.

Aspirates. 169. With the term "guttural," the term *Aspirate* is often connected, and sometimes confounded. It seem to me not improbable that the confusion has arisen from the two different origins from which the Latin word *aspiratio* may have been supposed to proceed, namely, from *adspiro*, to breathe on, or breathe forcibly, and *asper*, rough. *Aspiratio*, from *adspiro*, answers to the Greek πνεῦμα, a breathing. This term seems to have been originally applied only to vowels when they were uttered with a certain degree of force; but it was used without much regard to the means by which that force was exerted. The Greek πνεύματα (breathing) were said to be two, a rough, δασὺ, and a smooth one, ψιλὸν. The word δασὺ, as we see in Homer, originally meant thick, as a thicket with shrubs, or a goat-skin with hair; and the word ψιλὸν, bare, as a field bare of shrubs, or a skin denuded of hair. Hence, some have thought that the smooth breathing merely denoted that the vowel was to be uttered pure, and without any thickness of speech; but others, more plausibly, suggest that in the Greek utterance a vowel was pronounced sometimes with a considerable, and sometimes with a slight degree of force or thickness, and sometimes without any. At all events, the rough breathing was in reality a con-

sonantal articulation, and was so treated by the early Greeks, at least by the Æolians, from whom the Romans derived their use of the letter *h* for this purpose. But it seems that the term δασὺ was afterwards applied, in a different sense, to certain consonants, viz.: χ, θ, and φ, which were supposed (but, as I shall hereafter show, erroneously) to be rough or thick utterances of the smooth consonants κ, τ, and π. This notion, however, has led some critics to suppose that the so-called rough or aspirated consonants expressed combined sounds; that χ expressed the sounds of *k* and *h*, θ of *t* and *h*, and φ of *p* and *h;* and that they were, therefore,properly written in Latin, *ch*, *th*, and *ph*, respectively. Bnt it is more probable that they expressed the single consonantal sounds of the German guttural *ch*, the Anglo-Saxon ȝ or ȝ, and the Latin *f*: and if so, there is no ground for calling them, as a class, aspirates, though the term *aspiration* may still be employed to indicate the stronger or weaker force with which certain guttural consonantal sounds may be uttered, as will presently be seen in detail.

170. According to Dionysius of Halicarnassus, and most subsequent Grammarians, there were between the above-mentioned rough and smooth consonants three intermediate, viz.: γ, δ, and β; so that this part of the graphic system formed three *Triads*, thus:— Triads.

Smooth - - -	κ, τ, π.
Intermediate -	γ, δ, β.
Rough - - -	χ, θ, φ.

But if consonantal articulations are to be arranged, as well as vowel articulations, with reference to the organs producing them, this arrangement by triads will become impracticable; for not only the nine articulations above mentioned, but all the oral consonantal sounds, except *l* and *r*, are produced in *pairs*, each pair having the same position of the organs, but with a certain difference of effect; which some grammarians indicate by the terms *mute* and *sonorous*, and others by *surd* and *sonant*. Those of the first class are commonly represented in our prononncing dictionaries by *ch*, *k*, *t*, *th*, *s*, *sh*, *p*, and *f;* those of the latter by *gh*, *g*, *d*, *dh*, *z*, *zh*, *b*, and *v*. The difference of effect in each pair is produced in the same manner throughout the whole, but the explanation of it given by different glossologists is very different. Some attribute it to the *material*, viz.: the air, distinguised by them into *breath* and *voice*, whilst others ascribe it to the *mode of action* in the organs employed. However this may be, it is obvious that to form triads out of these pairs of articulations, it would be necessary to take either three sounds formed by three different positions of the organs, or two formed by one position, and one by another. The triad system which has been applied to the Sanskrit, the Greek, and the German, is in this view fundamentally erreoneous. As to the difference of effect in each pair, I cannot admit that this is produced by a difference between a breath sound and a voice sound; for that would be to transfer the articulating function (so far as concerns all

these pairs of sound) to the glottis, the functions of which are altogether different. I am inclined to think that M. VOLNEY's statement is correct (at least so far as regards the articulations in question), that "each contact (or near approximation) of two organs forms two consonants, which differ only by the degree of intensity of that contact, and which, under the names of strong and weak (or the like), are absolutely of the same family."[1] I would add that the intensity (to use Volney's term) may imply, on the one hand, a quicker impulse, and on the other hand, a larger space of the organs covered, as will be more particularly explained in the respective cases.

II. 171. I proceed to examine the consonants called gutturals; and I begin with the sound generally expressed in modern Europe by *h*. According to HALLER, this articulation "is formed by a gentle pressure of the breath against the glottis." MÜLLER describes it as a continuous oral sound, with the *whole* oral canal open." Neither of these explanations is sufficiently full. I think that a pressure of the glottis cannot produce this sound, for two reasons; the constriction of the glottis in different degrees produces the different *notes* of the musical scale; but the sound *h* may accompany any note indifferently. Again, by exerting the muscles of the glottis in a greater or less degree, more or less *loudness* is produced, and if the muscles are relaxed, nothing can ensue but a whisper. Hence it is maintained by some that the sound of *h* is always a *whispered* sound; a doctrine to which I can by no means accede, when I find that in our translation of the Bible, this very articulation is employed in the interjection Ho! evidently meant to be uttered as loud as possible, in order to command attention,—"Ho! every one that thirsteth, come to the waters."[2] So much for Haller's description. With respect to Müller's, it is to be remembered that if the *whole* oral canal (strictly speaking) be open, and no other operation of the organs take place, there will only ensue an unmodified vowel articulation; but that this is not the case when *h* is interposed, has been shown by comparing the French words *la halle* and *la balle*. In each of these, the second *a* is modified by the preceding letter; and consequently the oral canal has not remained, in either articulation, wholly open. The sound immediately after issuing from the glottis is in this case affected by the operation of some other vocal organ, chiefly, perhaps, by the fibres. But in the utterance of this articulation different degrees of force are perceived in different languages and dialects. Dr. LEE gives to the Hebrew *alif* the consonantal power of our unaspirated *h*, as in *humble*, hour, &c.; and to *he*, that of our aspirated *h*, as in *hard*.[3] In the Arabic alphabet the stronger aspiration is marked by the 6th letter, *hha*, and the weaker by the 26th, *hé*.[4] In German, Adelung distinguishes a strong aspiration (*hauch*) at the beginning of a word, as in *habe*, have; and a weaker in the

[1] Alfab. Europ. p. 71.
[2] Isaiah, 55, 1.
[3] Hebr. Gram. p. 3.
[4] Alfab. Europ. pp. 170, 181.

middle of a word, as in *gehen*, to go.[1] In Volney's table of the consonants used in Europe, *h* forms the 14th class, and is distinguished by him (as by Adelung) into the strong and the weak aspiration; the former being used in the Tuscan dialect, as *hasa* (strongly aspirated) for *casa*, a house, and the latter alone being used in the French or English language.[2] More minute observation might probably detect several nicer shades of distinction in the pronunciation of different countries; but in the present state of science it may suffice to adopt the division made by Adelung and Volney, of "strong" and "weak." And even this will show that in treating of the letter *h*, as it occurs in different languages, ancient and modern, something more is necessary than to call it merely a "breathing." In regard to this, as well as other gutturals, the practice of nations varies in the course of time. The Alemannic and some other old dialects gave, in many instances, an aspiration to *h* in the middle or end of words, nearly equal to the more modern *ch*, as *floch* for *floh*, a flea.[3] So, we have altogether dropt the guttural *gh* which our ancestors, no doubt, pronounced in *night*, *light*, &c. In France, Volney says, that within his own experience, the use even of the lightly-aspirated *h* had sensibly decreased; so that you might hear persons speaking of *fromage d'Ollande* (Dutch cheese) instead of *fromage de Hollande*. "Doubtless," (he adds) "men, softened by civilization, deem those efforts of the lungs painful and useless, which the vehement passions and strong desires of the savage or rustic demand."[4] This principle, however, will scarcely account for the very unequal powers which we give to *h* in our own language, where it is sometimes wholly unnoticed, as in *honest*, *shepherd*; sometimes slightly aspirated, as in *behold*, and sometimes so strongly articulated as to cause a delay of the voice equal to any consonant, as in *hand*, *home*. Hence we say *a hand*, but we cannot say *a honest* man: we say *an honest* man, but we cannot say *an hand*, though the cause of these differences it may now be difficult to trace.

172. From the stronger aspiration of *h* to the pair of articulations χ. ɣ. generally expressed in modern Europe by *ch* and *gh*, the transition is easy, in languages which possess the two latter. In English we have neither distinctive letters for those sounds, nor the sounds themselves. I have therefore adopted as marks of them the χ (chi) and the Arabic ɣ (ghain). One or both of these articulations are expressed in different shades of utterance by the Hebrew *kheth* and *caph*; by the Arabic *cha* and *ghain*; by the Greek χ, as in χάσμα, a chasm; by the Spanish jota, as in *joven*, young; by the Russian x, as in *xitrost* cunning; by the German *ch*, as in *hoch*, high, &c. They are unknown as sounds, not only to the English but to the French and pure Italian tongues, though common both to the Highland and Lowland Scotch, the Welsh, the Semitic in general, &c. WILKINS describes the common formation of this pair of articulations as owing to "a vibration of the

[1] Wörterb. vol. i. p. 1319.
[2] Alfab. Europ. p. 104.
[3] Wörterb. vol. ii. p. 865.
[4] Alfab. Europ. p. 105.

root or middle of the tongue against the palate."[1] MULLER says of *ch*, "the tongue is applied to the palate and the air is pressed *through the narrow space* left between them."[2] Taking these two explanations together, a tolerably accurate notion may be formed of this pair of articulations in their general character, but they are evidently susceptible of modification by slight differences in the position or action of the organs. In Hebrew, Dr. Lee compares *kheth* (the eighth letter), to the German *ch* in *nicht*;[3] but he adds that it probably had two sounds originally, the one more, the other less aspirated.[4] In German Adelung distinguishes the articulation *ch* into two degrees, a stronger and a weaker;[5] and Müller reckons three modifications of the same, which he thus explains:—

1. "In the first modification the fore-part of the tongue is applied to the fore-part of the palate, as in pronouncing the German words, *lieblich*, *selig*, &c.

2. "In the second, the dorsum of the tongue is approximated to the middle of the palate, as in the German word *tag*, *suchen*, &c.

3. "The third is uttered by the Swiss, Tyrolese, and Dutch: in producing it the dorsum of the tongue approaches the back part of the palate."[6]

Volney distinguishes the strong and the weak articulation as constituting his thirteenth class, the former hard, as in the German *buch*, the latter soft, as in *Metternich*, *Jarnovich*. This latter sound he says is often given in Romaic Greek to the letter χ.[7] It should be observed, however, that between this class and his eleventh, comprehending *ga* and *ka*, he places a twelfth, distinguished by the French term *grasseyement* (thickening of utterance), which has also a strong and a weak pronunciation. The former he compares to the 19th Arabic letter *ghain*, and says it is common among the Parisians and Provençals, and predominates among the Berbers.[8] It is formed (he says), by a near but not quite close contact of the soft palate with the dorsum of the tongue in which these organs are placed, as if preparatory to the act of gargling; and so that, if the contact were complete, it would produce the sound of *ga*. In the weak *grasseyement*, the tongue is drawn a little backward, and forms only a partial contact of the middle of the dorsum, with the palate near the uvula; and, as this position of the organs is very similar to that which produces the vowel *i*, a transition often takes place from the one to the other of these articulations; in like manner as we find the Hellenic γέλαν, in Hesychius, lumen solis, become in Romaic *yelan*, splendour. These *grasseyemens* are justly regarded in France as vices of pronunciation, but among the Arabs and Berbers they are legitimate and distinct articula-

[1] Real Character, p 3, c. 12.
[2] Elem. Phys. vol. i. p. 1048.
[3] Hebr. Gram. p. 3.
[4] Ibid. p. 7.
[5] Wörterb. vol. i. p. 1319.
[6] Elem. Phys. vol. i. p. 1048.
[7] Alfab. Europ. p. 104.
[8] Ibid. p. 100.

tions: a due observation of which is necessary for accuracy in the signification of the words to which they respectively belong.[1] Many other modifications of similar articulation, might, no doubt, be discovered in the practice of different tribes or nations; for instance in the *Maya*, or *Yucatan* tongue, which Adelung describes as extremely guttural.[2] But they would probably be found to approximate in sound either to the Greek χ, or to the Arabic ġ, which to mere English ears sound respectively like a strongly-aspirated *kh* or *gh*, though it must be remembered that these double letters are but imperfect attempts to express sounds, which have, in our graphic system, no proper exponents.

173. Proceeding from the interior part of the oral canal toward the exterior, the first pair of consonantal articulations for which we have in the English alphabet distinct signs, is that which I have marked with *k* and *g*, pronounced as in our *ka* and *ga*. These are placed by WALLIS in the class of *gutturals*,[3] and they are so designated in the Sanskrit system. In the Hebrew grammars they are called *palatals*,[4] and also by ADELUNG.[5] By Mr. BISHOP they are styled *pharyngeals*.[6] It is universally allowed, that the position of the organs is the same in the articulation *k* as in the articulation *g*; and that, in both, the contact of the organs is such as to form a complete obstruction to the issue of the vocalised breath. The contact is between the tongue and the palate; but the exact point of junction in this, as in the preceding pair of articulations, is differently stated by different glossologists, and does, in fact, vary according to circumstances. By WILKINS it is loosely described as "an interception of the breath inwardly toward the throat, by the middle or root of the tongue."[7] ADELUNG says of *k*, "the sound is a palatal one, produced when the back part of the tongue is pressed firmly against the palate."[8] Of *g*, he only says, it is uttered "from the palate, and sounds harder than *j* (our *y*,) and softer than *ch* or *k*." Mr. BELL says of *k*, "this articulation is formed by the silent contact and audible separation of the back of the tongue and the posterior part of the palate; the precise points of contact vary before the different vowels;"[9] and of *g*, that "the formation of this element is precisely the same as that of the preceding, but with the addition of an effort of *voice* during the contact of the articulating organs."[10] Perhaps, on comparing these and other authorities with personal observation, we shall not greatly err if we describe the common position of the organs in this pair of articulations thus: *the tongue is rendered convex and narrow, and the middle or back part of the convex surface is placed in close contact with the palate, so as completely to interrupt the passage of the* K, G.

[1] Alfab. Europ. p. 101.
[2] Mithridat. vol. iv. p. 16.
[3] Gram. Ling. Angl. pp. 13, 15, 16.
[4] Lec. Hebr. Gram. p. 10.
[5] Wörterb. vol. ii. p. 1457.
[6] Articul. Sounds, p. 39.
[7] Real Character, p. 3, c. 12.
[8] Wörterb. vol. ii. p. 1457.
[9] Principles of Speech, p. 188.
[10] Ibid. p. 192.

air: and the marked distinction of sound between the two articulations I apprehend may be sufficiently accounted for, if we say that the muscles of the tongue, aided perhaps, by the co-operating action of those of the pharynx, strike the palate more quickly and on a narrower point, in producing the articulation *k*; but more slowly, and over a larger space, in producing *g*. It is obvious, that as all the diversities of action in the vocal organs are the result of imitation, experiment, and habit, not only individuals or families, but whole tribes and nations may acquire one of these articulations and not the other, or may be destitute of both, as will be hereafter shown in a variety of instances. It is also obvious, that if *k* and *g* totally intercept the breath, whilst χ and ɣ admit it to pass between a narrow space, χ is not merely a rough pronunciation of *k*, but a distinct articulation. Though I have spoken of the articulations *k* and *g*, and also of χ and ɣ, as pairs of articulations, it is not to be understood that either the one or the other articulation in each pair does not admit of nice shades and discriminatory touches as it were, perceptible to some ears and not to others. How far the *caph* and *coph* (the 11th and 19th letters) of the Hebrew alphabet may have originally differed, I pretend not to say. ADELUNG declares that the German *k* has a double sound; that it retains a hard sound at the beginning of a word before a vowel, as in *kaum*, scarcely, and in the middle or at the end of a word after a short syllable, as in *sack* (a bag); but that it sounds somewhat softer before a liquid consonant, as in *klein* (little), and after a long vowel, as in *haken* (a hook).[1] And on the letter *g* he makes somewhat similar observations.[2] So, in the French language, VOLNEY reckons two classes of consonants, his tenth, expressed by *que* and *kue*, and his eleventh by *ga* and *ka*. In the tenth, he says, the tongue forms its contact with the anterior and middle part of the palate; in the eleventh with that part of the soft palate which is near its root.[3] I do not pretend to dispute the accuracy of these nice distinctions; though I confess they are not quite clear to my perceptions; and the same I may say of Mr. Bell's observations, that in *k* before the close lingual vowel *ee*, the tongue strikes the palate much further forward than before *ah* or *aw*, and that the same will apply to *g*.[4] As to *ayin* (the sixteenth letter of the Hebrew alphabet), "the true sound being unknown, it is usually passed over in silence." I shall only observe, under the high authority of Dr. LEE, "that it probably had two sounds originally, one approaching to that of *g* mixed with *h* or *r*; another to that of *'alef*, just as is the case with the Arabs, who have both *ghain* and *ain*."[5]

T, D. 174. Having thus considered the consonantal articulations, loosely termed *guttural*, and including those called by some writers palatal, or pharyngeal, I turn to a class which may not improperly be called *dental*; inasmuch as the tongue, in producing these sounds, approaches more or less towards the teeth. In this class I include the articula-

[1] Wörterb. vol. ii. p. 1457. [2] Ibid. p. 383. [3] Alfab. Europ. p. 91.
[4] Principles of Speech, pp. 188, 192. [5] Hebr. Gram. p. 8.

tions marked by me, *t*, *d*, *θ*, *ð*, *s*, *z*, *c*, and *j* (vulgò, *t*, *d*, *th*, *dh*, *s*, *z*, *sh*, and *zh*). For distinction's sake, the two first may be called *pure* dentals, the two next, *lisping* dentals,[1] and the four following, *sibilant* dentals. It is customary, indeed, with many grammarians to make the sibilants a distinct class from the dentals; but as the generic terms guttural, palatal, dental, and labial are employed with reference to an anatomical classification, it seems contrary to sound principles of nomenclature, that any other class should be generically distinguished with reference not to the organ producing them, but to the sound produced. At the same time there can be no objection to name the subdivision of a class from the latter circumstance. In subdividing the class of dentals, as above, I begin with the pure dentals, *t* and *d*, which are alike produced by an appulse of the margin of the forepart of the tongue against the inside of the teeth of the upper jaw, at their juncture with the bony palate, the teeth and lips being slightly separated. The articulation *t*, however, differs from the articulation *d*, just as *k* does from *g;* that is (according to Volney) by a stronger pressure of the tongue in *t* than in *d* against the organ to which it is applied; whence (as ADELUNG thinks) there results a quicker and stronger expulsion of the breath in *t* than in *d*.[2] But, however this may be, the sound expressed by *t* throughout Europe is unvaried, and the same may be said of the sound expressed by *d*. The case is different in the Sanskrit consonantal system; for in that there is a series called *cerebral*, containing a *t* and a *d*, and another series called *dental*, containing also a *t* and a *d*. The reason of applying the term *cerebral* to any of these letters I never could discover; nor does Dr. Lee's remark render it to me more intelligible. He says, of the Hebrew *téth*, "it should be pronounced with the tip of the tongue against the roof of the mouth, just as our own *t* is, and *hence* it may be termed *cerebral*."[3] To the English ear the sounds expressed by the two Sanskrit series appear scarcely, if at all, distinguishable; but to the native ear they are perceptibly different. According to some persons, this arises from a slight lingual vibration in the (so called) cerebral series, somewhat approaching to the Mexican *tl*. It is said, however, that the native writers employ the characters of this, but not of the other series, to express the *t* or *d* in English proper names.

175. The next pair of consonantal articulations is that which I have called *lisping* dentals, viz. our *th* in *thing* and *youth*, and *th* in *this* or *smooth*, distinguished by some of our lexicographers as *th* in the former articulation, and *dh* in the latter. To any correct English ear the difference of these two sounds is very perceptible; yet some poets of no small repute confound them in their rhymes; *ex. gr.:* θ, ð.

> It is a sight, the careful brow might *smooth*,
> And make age smile, and dream itself to *youth*.[4]

[1] So called by Walker, Pron. Dict. p. 63.
[2] Wörterb. vol. iv. p. 511.
[3] Hebr. Gram. pp. 7, 8.
[4] Byron.

The incorrectness of such rhymes would be at once perceived, if the final consonants were pronounced with the opposite articulations; that is, if *smooth* were pronounced as youth, and youth as *smooth*. For the articulation *th* in *thing*, I adopt, as a mark, the Greek θ; for the other, the Anglo-Saxon ð. The position and action of the organs, common to both, consist in applying the tip of the tongue, either at once to the upper and lower incisor teeth, or at least to the upper, leaving an aperture on both sides, and thence expelling the air. Here it will be observed, that the impediment to the escape of the breath is not so complete as in the two last-mentioned pairs of articulations; and consequently both θ and ð are reckoned among semivowels. The organic process just described was known to the Anglo-Saxon and Islandic, as well as to the Semitic, and some other Oriental tongues: and though little used by the Teutonic branch of the Germans, and not at all by the Romans or many of their descendants, yet we find it strongly pronounced by distant tribes of the New World, "by the *Cree* of the Forest on the coast of the Atlantic, by the *Huron* of the great Lakes, by the *Rapid Indians* of the great Western Plains, and by the *Flat-heads* of the rocky mountains bordering on the Pacific Ocean."[1] Some people knew only one of its sounds; the ancient Greeks, for instance, seem to have had only the θ, and the modern Spaniards only the ð. The difference of sound between these two articulations is manifestly the same as between *k* and *g*, or *t* and *d*: it is variously characterised by different authors. MARSDEN calls the former "hard;"[2] VOLNEY calls it "firm and dry;"[3] and both call the latter "soft:" but the proper organic distinction seems to be that θ is produced by a stronger but narrower pressure of the tongue against the teeth, ð by a weaker and broader. It is a common notion, that these articulations are merely aspirates of *t* and *d*: and this error has perhaps been encouraged by the circumstance that *t* is employed in the English written expression of them. Not only is the position, however, of the organs different, but the sounds approximate less nearly to *t* and *d* than to *s* and *z*; whence Volney not improperly calls them *demi-sifflantes*.[4] And we may observe, that by those who lisp, *th* is substituted for *s*, as *mith* for *miss*, *thpell* for *spell*, and the like: but *math* is not pronounced for *mat*, nor *thongs* for *tongs*.

S. Z. 176. The first pair of articulations which I have called *sibilant* dentals, and for which I have adopted as marks our letters *s* and *z*, are deemed, like the preceding, semivowels. It might be inferred from Volney's account of their formation that there was a close contact between the articulating organs;[5] but this is not the fact. The sound is produced by an appulse of the tongue *toward* the upper teeth or gums: the tongue, however, is not in entire contact with those organs; but the breath is forced through a small channel, as it

[1] Howse, Cree Grmm. p. 318. [2] Convent. Alphab. p. 20.
[3] Alfab. Europ. p. 84. [4] Ibid. p. 83. [5] Ibid.

were, of the upper surface of the tongue to an aperture in front. This occasions a sort of tremulous reverberation against the palate, and produces a hissing sound, whence these letters are commonly termed *sibilants*. Mr. Bishop, however, makes a distinction, calling *s* the hissing, and *z* the *buzzed* sound.[1] That there is a distinction is evident; but the latter term seems neither elegant nor appropriate. The cause of the difference of sound is, I doubt not, to be found in the difference of the tongue's action, by which the breath seems to strike rather more forward and upward in *s* than in *z*. Be this as it may, the existence of the two cognate sounds is recognised in most alphabetic systems, by different characters, as the Hebrew *samech* and *zain*, the Arabic *sin* and *ze*, the Armenian *sa* and *za*, the Greek *sigma* and *zeta*, the Coptic *sima* and *zida*, the Russian *semla* and *zui*, &c.; though in many instances the characters are misapplied, as we write our plural termination *es* but pronounce it *ez*, write *rose* but pronounce it *roze*, write *houses* but pronounce it *houzez*. So in German, ADELUNG distinguishes three sounds of *s*, describing one as very soft (like our *z*), as in *rose* (a rose); one harder (like our *s*), as in *haus* (a house); and one still more hard, as *ross* (a horse).[2]

177. The remaining pair of sibilant dental articulations is nearly related, in sound and organic production, to the preceding. We have both sounds in our language, as the *ti* in *nation*, and the *si* in *vision*; but we have no proper letter for either; our lexicographers, however, express the former generally by *sh*, and the latter sometimes by *zh*. To avoid the use of double letters for single articulations, I employ *c* for *sh*, it being so used in *precious*, and *j* for *zh*, such being the pronunciation of *j*, in the French *Jean*, *jeune*, &c. It is probable that the Greeks and Romans wanted these articulations, at least they had no letter for either. The Hebrew *shin* (the 21st letter) answers to our *sh* in *shine*, though by a difference in the pointing it is sometimes made to stand for *s* in *son*.[3] A corresponding letter is found in the Syriac, the Arabic, Persian, Turkish, Amharic, and Armenian systems, which last has also a character (*she*) answering to the French *j*. The Sanskrit consonantal system, too, has in its 7th series (according to BALLHORN) both a *sha* and a *zha*.[4] Bishop WILKINS, speaking of the sound common to these two articulations, says, "it is produced by a percolation of the breath betwixt the tongue rendered concave, and the teeth both upper and lower."[5] It must be added that the surface of the tongue is raised so as to approximate nearly to the bony palate, leaving, however, an aperture for the passage of the air, which vibrates, in the same tremulous manner, as in *s* and *z*; whence this pair of articulations also are commonly termed sibilant. Mr. BELL observes that in *sh* "the point of the tongue being drawn inwards (from its forward position at *s*), slightly enlarges the aperture through which the breath hisses:" and that in *zh* "the formation is c, j.

[1] Articul. Sounds, p. 39. [2] Wörterb. vol. iii. p. 1228.
[3] See Hebr. Gram. p. 3. [4] Alphab. Oriental, p. 16. [5] Real Character.

precisely the same as the preceding."[1] He ascribes, indeed, the difference between the two articulations to an addition of glottal sound to the latter; but, as in the preceding cases, I incline to think that it is owing to a different action of the tongue. In both articulations, however, the tremulous vibration of the air produces a hissing sound, and as the passage of the air is but partially impeded, the letters, where they exist, are deemed semivowels.

P, B. 178. The consonantal sounds called *labial* form two pairs, which I express by the usual English letters *p* and *b*, *f* and *v*. I begin, as before, with the pair which present a complete impediment to the passage of the vocalized breath, viz., those marked by the letters *p* and *b*, as in *pall* and *ball*. The common position and action of the organs in these two articulations consist in an interception of the breath by the complete closure of the lips, and a subsequent expulsion of it by their aperture. So long as the closure lasts, if the consonant be an initial, no sound whatever can be heard, and if it be preceded by a vowel, the consonantal sound cannot be heard till the lips have been closed and reopened. On these points glossologists are in general agreed, but in respect to the causes of difference between *p* and *b*, their opinions vary. Mr. BELL having given a clear description of the mode in which the sound *p* is produced, says of *b*: "This articulation differs from the preceding in no degree, extent, or continuance of labial pressure."[2] VOLNEY's account is different; according to him the contact of the lips is more firm in *p* than in *b*.[3] So MARSDEN says: "In the mode of its articulation, the letter *p* differs from *b* in little else than the harder compression of the lips and resistance to the passage of the breath."[4] And with the opinions of these able glossologists I am disposed to agree. As to the sounds produced, they are variously characterised. ADELUNG calls *p* hard and *b* weak;[5] RUSH, *p*, *atonic*, and *b*, *subtonic*; BISHOP, *p*, *mute*, and *b*, *seminute*; LATHAM, *p*, sharp and *b*, flat; the Greek writers *p*, smooth, and *b*, intermediate; the Sanskrit grammarians *p*, *surd*, and *b*, *sonant*, &c. Some of these terms, however, are inapplicable to articulation, and none of them throw much light on the organic cause of distinction to which I have already adverted. We are apt from habit to consider the labial consonants the easiest to be formed; yet of some of them whole nations are destitute, or possess only one of a pair, whilst others observe nice shades of discrimination which we can hardly distinguish. "The Armenian alphabet has two letters to which we refer our *p*; but one of them, called *piur*, is harsher, the other, called *pieu*, is softer."[6] The characters also differ greatly in form, and are used very differently as to the signification of the words into which they enter. The Mohawk and Huron languages have neither *p*, *b*, *f*, nor *v*.[7] The

[1] Principles of Speech, pp. 183, 186.
[2] Ibid. p. 136.
[3] Alfab. Europ. pp. 73, 74.
[4] Convent. Alphab. p. 18.
[5] Adelung, Wörterb. vol i. p. 677.
[6] Volney, Alfab. Europ. p. 74.
[7] Howse, Cree Gram. p. 317.

Mixteca has neither *p*, *b*, nor *f*;[1] the *Totonaca* neither *b*, *f*, nor *v*;[2] the *Chinese*, *Tibetan*, and *Mexican* neither *b* nor *f*.[3] And as articulations agreeing, or nearly agreeing together, easily pass into each other, we frequently meet with such transitions of the labials, not only in derivative languages from a common source, or dialects of a common standard tongue, but even in the grammatical changes of words in the same language. Thus in our own language *f* passes into *v as wife, wives*, and in the Wiltshire dialect *vine* for *fine*. The Greek *π* passed into the Latin *b*, as *πύξον*, buxum.[4] The Hellenic *beta* became the Romaic *veta*. The Greek *φ* was changed into the Latin *b*, as *φάλαινα*, *balæna*.[5] The German *f* into the English *p*, as *schaf, sheep*. The Latin *p* into the provincial English *v*, as *pater, vather:* and it is to be observed that some of these changes were not immediate, but by gradations, as in the last case *pater* became, first, *father*, and then, *vather*. The transitions, too, varied in different countries; thus *p* became *b* in England, and *v* in Italy, as *episcopus, bishop, vescovo*.

179. This pair of labials differs from the former, in leaving a partial opening for the passage of the breath. Bishop WILKINS describes the position and action of the organs thus: "These letters are formed by a kind of straining or percolation of the breath through a chink between the lower lip and upper teeth, with some kind of murmur." The description here given of the organic position is more correct than that of M. VOLNEY, who says that these articulations are produced by the *contact* of the lower lip with the upper incisor teeth;"[6] for from this it might be inferred that the contact was entire and close; whereas it is the *chink* (as Wilkins calls it) between the organs which gives these articulations their peculiar character, and distinguishes *f* from *p*, and *v* from *b*. The difference between *f* and *v*, however, remains still to be accounted for. Those who ascribe a like difference, in each of the other pairs of consonants above noticed, to a vibration of the glottal fibres, apply the same hypothesis, of course, to this; but for the reasons which I have before given, I must dissent from that opinion. I consider that the portion of the lip which comes in contact with the teeth is pressed toward them in *f* more strongly than in *v:* it appears to me also, that the aperture through which the air issues is comparatively narrow in *f*, whilst in *v* it extends wider, so as to become nearly equal to that of the labial vowel, which I have marked with *w*, and which is ordinarily written in English *oo*. This observation is confirmed by the fact of the ready transition, in many languages and dialects, between the articulations expressed in English by *v* and *w;* whereas a transition between *f* and *w* is comparatively rare. F, V.

180. The remaining oral-consonantal sounds I agree, with VOLNEY L.

[1] Adelung, Mith. vol. iii. p. 3, 36.
[2] Ibid. iii. p. 3, 46.
[3] Ibid. iii. p. 3, 93.
[4] Festus. *v.* Balæna.
[5] Ibid.
[6] Alfab. Europ. p. 74.

and ADELUNG, in calling *lingual;* because they depend chiefly on an action of the air against the tongue. I have expressed them by our ordinary letters *l* and *r*; which, however, do not form a pair, the articulating action in the one being very different from the action in the other. They are both commonly reckoned, together with *m* and *n*, as *liquids*, a term applicable enough to the two former, but not very appropriate to the two latter, as will presently be seen. They are also entitled *semivowels*, as agreeing, with other articulations of that class, in presenting only a partial obstruction to the passage of the vocalized breath. The articulation *l*, as uttered in most parts of Europe, is produced by the following position and action of the organs: the tip of the tongue is loosely applied to the bony palate, immediately behind the upper incisor teeth, so as not entirely to interrupt the passage of the air which is allowed to escape on both sides between the edges of the tongue and the palate. The vibration of the air against the tongue in the pure utterance of this articulation is so slight, that some glossologists consider the articulation to be in itself a vowel sound, so as to constitute a syllable in terminations like our *le* in *little*, *prattle*, &c. But it appears to me, that the consonantal effect is produced by the position and slight vibration of the tongue, and that the vowel character is given by a very weak utterance of the first guttural vowel sound, viz.: that which I have expressed by the mark *y*, and which BEAUZÉE assigns to the French *e* mute. Other designations are given to the two articulations *l* and *r*; Dr. RUSH ranks them among *sub-tonics*, with reference to sound;[1] Mr. BISHOP joins them with *d* and *t* as *lingua-palatals*, as to formation.[2] In some languages they are both wanting, as that of *Laos*.[3] In some, *l* is wanting, as in the American *Othomi*,[4] *Waikuri*,[5] and *Natrick*;[6] and in some languages, as will presently be seen, *r* is wholly unknown. In ordinary English pronunciation *l* is often dropt, as in *half*, *could*, *folks;* but our poets sometimes carry this beyond the ordinary practice, as in making *fault* rhyme to *aught*;[7] and it may be observed that the articulation dropt in the radical is resumed in the derivative: *Psalm* is commonly pronounced *Sám*, but *Psalmody* is never pronounced *Sámody*. On the other hand, *l* is sometimes needlessly inserted. ADELUNG mentions that in the Lower Saxon dialect, *Sadeltied* is used for *Sadetied* (seed-tide, or seed-time);[8] and probably our terminating *le* in *handle*, *settle*, &c., may have been merely an euphonic addition to *hand*, *seat*, &c. That articulations so close as those of *l* and *r* should pass into each other is not surprising. The German verb *lallen* expresses the use of *l* for *r*.[9] There are some modifications of the consonantal articulation *l*, to which our powers of

[1] Rush. [2] Bishop. [3] Marshman, Ch. Gram. p. 149.
[4] Mithrid. vol iii. p. 3, 115. [5] Ibid. p. 188. [6] Marshman.
[7] Goldsmith, Des. Vil. v. 205. [8] Wörterb. vol. ii. p. 1853.
[9] Pflegt man es *lallen* zu nennen, wenn manche, aus einem Fehler der Natur, oder Gewohnheit, das *r* nicht aussprechen können, sondern an dessen Statt ein *l* hören lassen.—Adel. Wört. vol. ii. p. 1875.

pronunciation are not easily adapted; and which may, perhaps, be called combinations of *l* with other articulations; these are the guttural *ll* of the Welsh, the *ll mouillé* of the French, and the barred *l* of the Polish languages. The first of these admits in Welsh a strong degree of aspiration, which seems also to partake of the *θ*. The French glossologists themselves do not seem fully agreed on the sound of their *ll mouillé*. M. BEAUZÉE says that in the word *Carillon*, as uttered by the most correct speakers, where the *ll* is called *mouilleé*, he perceives only the ordinary articulation *l* followed by the diphthong *io*, and that in *paille* and *bail* he perceives an *l* followed by the diphthong *ie*.[1] M. VOLNEY seems to express himself more correctly, when he says: "if we introduce *i* into the syllable *la*, so as to form the syllable *lia* pronounced at once, and if at the same time *we press the tongue flattened against the palate*, we shall obtain *another consonant*, which the French describe by *ill* in the words *fille*, *famille*, the Spaniards by *ll* in the words *llanos*, *llorar*, and the Italians by *gli* in *figlia*, *famiglia*, &c. *This consonant* does not occur to the English and Germans, and they substitute for it our ordinary syllable *li*."[2] Of the Polish *l*, VOLNEY thus speaks: "There exists another consonant belonging to this family, but of which I know no other example than that which is called by the Poles the *barred l*. In order to form this *l*, the tongue must be bent strongly backwards, by which means a singular cavity is formed in the throat. One can form no correct notion of this sound but by hearing it uttered; but it seemed to me, in hearing some English songs, when the voice rested on the last syllable of *little*, or of *bubble*, that the *ble* and *tle* had some analogy to the barred *l*."[3]

181. The other *lingual* articulation—that which I have marked *r* R. —differs from the preceding chiefly in the vibratory motion, which the tongue receives from the breath forced against it, the tip not being in contact with the palate, as in the former case, but loose, though the tongue, toward the back part, rather approximates to the palate; and the breath is directed, not over the sides, but the tip of the tongue, which is turned upwards. Although all the European languages employ this articulation, and generally express it by a single letter (either the Latin *r*, or the Greek *ρ*), they vary much in the smoothness or roughness of the sound, and in the modifications of action by the tongue, the pharynx, or the lips. The Armenian alphabet, indeed, has two different characters, *rra*, and *re*; the former expressing the rougher, the latter the smoother sound of this articulation. The extremes of these qualities are, perhaps, to be found in the harsh rolling of the Spanish *r*, which shakes the whole tongue, and the softest tremor of the English which merely vibrates its edge.[4] Intervening degrees are found in the strong vibrations of the Scottish and some German dialects; and even in the English, Volney says that he perceives two very distinct *r*'s, one common to all Europe, in which the

[1] Gram. Gén. vol. i. pp. 85–87.
[2] Alfab. Europ. p. 80.
[3] Ibid. pp. 80, 81.
[4] Bell. 163.

vibrations of the tongue, though few in number, are plainly marked, and the other in which there is scarcely any sensible vibration, as in the words *sir*, *fur*, &c., and by the mode of uttering which a foreigner is most easily detected.[1] These varieties are owing to the difference of action in the tongue; but the pharynx is used in certain cases to modify this articulation. In these (as I observed with reference to certain modifications of *l*) it is sometimes difficult to decide whether the sound is to be considered as a modification of *r* or a combination of it with a guttural articulation. Thus, the Greek aspirated *r* in ῥόδον (a rose) may be said to combine *r* and *h*; though we admit of no such combination in our initials, and only pronounce it in distinct syllables, as *war-horse*. But that peculiar sound which prevails in Berwickshire and Northumberland, called a *burr*, and which seems to be the same as is called in Bavaria *rätschen*, and in other parts of Germany *schnarren*,[2] may, perhaps, be not improperly termed a guttural *r*. "A labial modification of the sound of *r*" (says Mr. Bell) "would almost seem to be cultivated among affected English speakers. *The wuffness of the awdinawy ahw*, say these sonorous reformers, *wendews* its *ewadication fwom wefined uttewance desiwable and weally necessawy*."[3] Unpleasant as this defective pronunciation must be to a discriminating ear, two other faults are scarcely less so; namely, the omission of the *r*, or its absorption in the following consonant, on the one hand, and its superfluous introduction on the other. Yet the former of these errors is countenanced by the authority of many of our rhymesters (whose names I willingly omit to mention), when they make *draw* answer to *war*, *God* to *reward*, *sought* to *port*, *wrath* to *forth*, *claws* to *wars*, *dawn* to *morn*, &c. Of the pronouncing *papa* as *papar*, *idea* as *idear*, and the like, before a succeeding vowel—Mr. Bell says: "This is one of the most inveterate of all habits. The only cure is to finish the first vowel by a smart momentary occlusion of the glottis, and give the subsequent one thus a separate commencement."[4] It is probably rather from a bad habit than a bad organization that some nations, for instance, the Burmese, pronounce *r* as *y*,[5] and others are incapable of pronouncing it at all, as the *Chinese*,[6] the *Hurons*,[7] the *Othomis*,[8] the *Mixtecans*,[9] and the *Mexicans*.[10] Among all the principal languages of the widely-dispersed Polynesian islands, there is no one that possesses both the *r* and the *l*; and the *Marquesan* has neither.[11] For *r* the *Tonga* language substitutes *n*, the *New Zealand* substitutes *d*, and the *Marquesan h*.[12] Among European languages we find a transition between *r* and *s*, as the German *hase*, and English *hare*; so in old Latin, *asa* for *ara*, an altar. In some dialects *r* is substituted for *t* or *d*, as in the Mecklenburg *varer* for *vater*, father, and *Jure* for

[1] Alfab. Europ. p. 82.
[2] Adelung, Wörterb. vol. iii. p. 903.
[3] Principles of Speech, p. 164.
[4] Ibid. p. 165.
[5] Marshman, Chin. Gram. p. 147.
[6] Ibid.
[7] Mithrid. vol. iii. p. 3, 323.
[8] Ibid. p. 115.
[9] Ibid. p. 36.
[10] Ibid. p. 93.
[11] Buschman, p. 51.
[12] Ibid. p. 52.

Jude, a Jew.[1] But though the smoothness of the sound *l* contrasts remarkably with the roughness of the sound *r*, yet the relation of both to the peculiar action of the tongue renders the substitution of one for the other most frequent. Hence our *Molly* from *Mary*, *Hal* from *Harry*; hence the practice called in Germany *lallen*, as above mentioned; and hence, too, the common habit of children, when they find a difficulty in pronouncing the harsher sound, of recurring to the softer as a substitute.

182. Having taken a survey of the consonantal articulations which I have called *oral*, it remains that those should be examined which I have called *nasal*. They are three in number. I have expressed them by our ordinary *m* and *n*, and the peculiar character ŋ, of which *m* may be called the labial nasal, *n* the dental nasal, and ŋ the pharyngeal nasal. In *m* the lips are closed, as in *p* or *b*; the air passes into the mouth, but being there obstructed by the lips, and the soft palate having at the same time uncovered the nares, it thence issues through the nostrils; meanwhile, and until the lips are opened, the vibration of the air in the mouth[2] causes an audible murmur, giving to this articulation the character of a semivowel. The compression of the lips is said by Volney to be weak in the articulation *m*, compared with *p* or *b*;[3] but this appears to me somewhat doubtful. The articulation is so simple that it does not seem to admit of variation in any language; and in few, if any, is it altogether wanting, though that is said to be the case in the Huron tongue,[4] which, however, is also doubtful. In the Sanskrit system, *m* is reckoned as a *sonant* in the series of labials; by Dr. Rush it is called an *atonic*, and by Mr. Bishop a *labio-nasal*. It has been supposed to have had in the Latin language a weak pronunciation, insomuch that it suffered elision as a terminating consonant before an incipient vowel, as *monstr'*, *horrend'*, *inform'*, for *monstrum*, *horrendum*, *informe*; whilst on the other hand, it seems to have been superfluously introduced in some northern languages, as *hump* in Swedish, answering to the German *hufe* (a certain measure).[5] M

183. The second nasal, *n*, agrees in formation, according to Wallis, with *m*, except as to the point of obstruction of the air; for "if that take place in the anterior palate," (says he) "it forms our *n*, the Greek *ν*, and the Hebrew and Arabic *nun*."[6] To this description something more should be added. The lips, instead of being closed, as for *m*, remain open: the tip of the tongue is applied to the bony N.

[1] Adelung, Wörterb. vol. iii. p. 904.

[2] Aerem in oris concavo manentem solummodo in transitu concutiens. (Wallis, Gram. Ling. Angl. p. 16.) So Müller: "The sound is not produced by the closing of the lips, but after they are closed, by the simple passage of the air through the nasal cavity, together with the resonance of the diverticulum formed by the cavity of the closed mouth." (Elem. Phys. p. 1047.)

[3] Alfab. Europ. p. 73, [4] Adelung, Mithrid. vol. iii. p. 3, 323.

[5] Adelung, Wörterb. vol. iii. p. 1.

[6] Gram. Ling. Angl. p. 16. Sin obturatio in anteriori Palato fiat, formatur N, &c.

palate, near the teeth, and the soft palate being removed from the nasal apertures, the greater part of the breath passes through the nose; a small portion, however, commonly escapes through the mouth. The position of the tongue being similar to that employed in *d*, shows a certain affinity between these articulations, and justifies us in considering *n* as a *dental-nasal*. In the Sanskrit system it is ranked with the *t* and *d* of the dental series, and is said to be a *surd;* by Dr. RUSH it is called a *subtonic*, by Mr. BISHOP a *lingua-palato nasal*, and by Adelung a *semivowel*. In Hebrew, Greek, &c., it is (as I think, improperly) reckoned among the *liquids*. Adelung observes, that the impulse of the breath through the nose is given more strongly in some languages and dialects than in others; and even in German more strongly before some consonants than others.[1] Other circumstances concur to vary this articulation in German. Before *g* and *k*, in the same *radical* syllable, it has in that language somewhat of the nasal articulation, which I shall have next to mention, marked n_{γ}, as in *langen* pronounced *lang-en*, and not *lan-gen*), because *lang* is the root. But it is pronounced simply as our *n*, where those letters do not belong to the radical syllable, as in *an-genehm*.[2] The English letter *n*, too, is used in the expression of two articulations, that of n_{γ}, to which I shall presently advert again, and that which I consider as the dental-nasal, or proper *n*. In the latter, indeed, Professor HAYMAN WILSON makes three distinctions (besides the other which he calls guttural), viz., a *palatal* in *singe*, a *cerebral* in *none*, and a *dental* in *content*;[3] but, notwithstanding the very high estimation in which I hold that learned gentleman's great and uncommon talents, I must own that I see no ground for those distinctions in the proper pronunciation of the English language. Like many other articulations, *n* is unknown to several languages, as the *Mexican*,[4] the *Tarahumacan*,[5] and the *Huron*.[6] In many it is omitted, where in other cognate tongues or dialects it is inserted, as in our *mouth* for the German *mund*, and in the German *luchs* for the Greek and Latin *lynx*, &c. So in the old Latin, *frago* and *tago* became in a subsequent age *frango* and *tango;* and it is clear that the *n* was a late introduction, because the radicals *frag* and *tag* not only answer to the Teutonic *brechen*, and the Italian *toccare*, but are retained in the past tenses *fregi* and *tetigi*.[7]

184. The last nasal articulation is that which I have marked n_{γ}, as our graphic system affords no proper character for it. The sound of it best known in English is the terminating articulation in our words *song*, *wing*, &c., and the middle articulation in *conquer;* but we do not now employ it as an initial. It is produced by applying the tongue to

[1] Das *n* wird mit einem durch die Nase gelassenen Hauch ausgesprochen, doch in einer Sprache, in einer Mundart mehr als in der andern: selbst im Deutschen vor einigen Mitlautern mehr als vor andern.—Wörterb. vol. iii. p. 353.

[2] Worterb. vol. iii. p. 353.

[3] Sanscrit Gram. p. 5.

[4] Mithrid. vol. iii. pp. 3, 93.

[5] Ibid. p. 164.

[6] Ibid. p. 323.

[7] Adelung, Wörterb. vol. iii. p. 353.

the posterior part of the bony palate, so as to prevent the air entirely from entering the mouth, and thus cause it to pass through the nose. In other languages it undergoes various modifications, and has been very variously treated of by different glossologists. The Sanskrit grammarians call it an *aspirate*, Dr. Rush a *subtonic*, and Mr. Bishop a *lingua-palato nasal*. Of the Hebrew *ayin*, the true sound of which is not certainly known, Dr. LEE says, "the sound of *ng* in *king*, given to it generally by the Jews, may probably have prevailed in ancient times."[1] To the Greeks and Romans (though they had no character for it) it was manifestly known in the pronunciation of such words as Ἄγγελος, *Anchora*, &c. In the Gothic, it was expressed by *gg*, as *gaggan* (pronounced gangan), whence the Scotch *gang*, to go, retained in our word *gangway*. It seems to have been anciently used in English as an initial, if we may judge from such words as *gnaw* and *gnat*. In *Sanskrit* it forms the fifth consonant of the guttural series; in the *Amharic* it has the character *gnahas;* in the *Malayan* it is sounded in many words, as *ngañga*, to gape, and has a special character, which is a modification of the Arabic *ain*.[2] In Europe we find it in the French *sang*, *dédaigneux*, *champignon;* the Italian *sognare*, *pugno*, *bisogna;* the German *zunge*, *zeitungen*, *bringen*, &c. Volney distinguishes two modifications of it:—"1. If we introduce *i*" (says he) "into the syllable *na*, making *nia* pronounced at once, and if (in so doing) we press the tongue against the palate, we form a consonant which the French express by *gn*, as in *signe*, *ignorance*, &c.; the Italians in *degno;* the English, transposing the letters, by *ing*, as in *ring;* and the Spaniards by *ñ*, with *tildé*, that is, a circumflex. 2. If we press the middle of the tongue against the *velum* of the palate, and cause more of the sound to pass by the nose than by the mouth before removing the contact, we shall form another nasal consonant unknown in Europe, but said to be much used in India, and called in the collectious of Indian alphabets *nga*."[3] How far this statement may be correct in respect to the Indian nasals, I pretend not to say; but a marked difference may undoubtedly be perceived between the English nasal in *song*, and the French in *sang*, blood. Mr. BELL considers the French sounds *en*, *in*, *on*, &c., to be seminasal vowels. I should rather call the *n* in them a semivowel-nasal consonant. His account of the different formation of the sounds, however, is the most satisfactory that I have yet met with. It is as follows:—"In forming the French sounds, the soft palate is depressed sufficiently to open the nasal passages, but not so much as by contact with the tongue to obstruct the passage into the mouth. The English *ng* brings the tongue and soft palate *into contact*, and consequently prevents the issue of breath by the mouth. This is the difference between the English *ng*, and those French elements which give so much difficulty to English learners of French." We may add, that the different effect on the organs is very

[1] Hebr. Gram. p. 9. [2] Marsden, Convent. Alphab. pp. 17, 18.
[3] Alfab. Europ. pp. 78, 79.

perceptible; the English sound being accompanied with a strong vibration in the nasal passages, which in uttering the French sound is little, if at all, felt.

Hottentot. 185. Besides these articulations, which are more or less known to Europeans, some modifications of the articulating power have been found in use among barbarous tribes, in various parts of the world, which Europeans can with difficulty imitate. Among these the most remarkable are those Hottentot sounds commonly described in books of travels by the word *clucking*. They are produced by suddenly pressing the tongue against different parts of the mouth, and as suddenly withdrawing it: "the first pronunciation is dental, and requires that the tongue should be struck against the teeth: the second is palatal, and is produced by striking the tongue against the palate: the third, which is the most difficult to be acquired, is drawn from the lower part of the throat (probably the pharynx) by the root of the tongue. These different cluckings must be executed in pronouncing the syllable, and not before or after; and there are sometimes two in a word of three syllables."[1] Such is the account given by Thunberg; and so far as I could judge, by hearing the cluckings imitated by a reverend gentleman, who had acquired the Hottentot language by some years' residence in South Africa, it appeared to me to be correct. It is difficult, however, to say whether these cluckings should be regarded as separate articulations, or as mere modifications of the three known letters *t*, *s*, and *k*. The name, for instance, of the chief whom we call *Macomo* might as well be written *Tmacomo;* and has, in fact, an intermediate sound between those two modes of European pronunciation: and, in like manner, the name of the *Tambookies* might be (and, in fact, sometimes is) written *Tsambookies*. The facility of uttering these sounds depends altogether on practice; for the organs employed in producing them are the same in a European as in a Hottentot: and whilst the former finds the sounds extremely difficult to be imitated, they seem as easy to the latter as any in his language. Nor is the habit of clucking peculiar to the Hottentots: most of the Kaffre tribes use it, though less frequently, and in a slighter degree.

American. 186. The articulation called *Castañuelas*, in the Quicha and Othomi languages of America, seems, from the description of it by the Spanish-American grammarians, to have much affinity with the Hottentot guttural *clucking*. It is likened by those learned writers to a *k* with a double articulation in the throat; and they compare it to "the noise which a monkey makes in cracking chestnuts."[2] "The great North American tribe, the *Lenapés*, have a sound which has been called a *whistling w;* for, in fact, those who endeavour to imitate it generally do nothing but whistle.[3] This is a labial articulation; but the *Abenaki* dialect has a like whistling sound, which seems to proceed not from the lips, but from the throat.[4] The sound of *f* in

[1] Voyages de C. P. Thunberg, vol. i. pp. 395, 396.
[2] Duponçeau, Mem. p. 801. [3] Ibid. [4] Ibid.

the language of the *Othomis*, a Mexican tribe, is purely labial, the teeth taking no part in it. We may therefore call it an *f soufflé*. The Spanish grammarians treat it as a double letter, and write it *ph*; perhaps the sound of the Greek φ was nearly the same."[1] "A somewhat similar description is given by KLEINSCHMIDT of the Greenland *v*, which" (he says) "answers to the German *w*, except that it is produced by the lips alone, without any assistance from the teeth."[2] In the Cherokee language there is an articulation between *d* and *f*.[3] In fine, "Among the barbarous languages of America" (says DUPONÇEAU) "there is a multitude of other sounds equally strange to our ears, but which the Indians pronounce with the utmost ease; nor do they seem to us more barbarous than some of those which are to be heard in different parts of Europe: as the *barred l* of the Poles, the *yeru* of the Russians, or the *ão* and *ões* of the Portuguese."[4]

Combined consonantal articulations.

187. Having thus taken a general view of the separate consonantal articulations, I come to consider their combinations. And here I find it necessary to recur to the characters by which I have endeavoured to distinguish consonants in the preceding pages, viz.: H, χ, ɛ́, K, G, T, D, θ, ð, S, Z, C, J, P, B, F, V, L, R, M, N, ŋ. Each of these, it will be remembered, is meant to indicate an elementary articulation more or less generally known in Europe. With respect to other articulations found in various parts of the world, it is not always easy to say whether they should be considered as combinations of the preceding, or as modifications of them, or else as sounds essentially different. Assuming, however, that the twenty-two characters above described may be taken as indicating so many elementary sounds, I have to examine the combinations of them which occur in various languages. Of the combined vowel articulations, commonly called Diphthongs and Triphthongs, I have spoken in a former chapter: the consonantal combinations will require separate discussion.

Imitative sounds.

188. There are two causes which lead men to combine consonantal articulations—a desire to imitate sounds which they hear, and a desire to signify by the voice other impressions on the senses, or thoughts of the mind. It is of importance to glossological science that these causes should be separately considered. To *coo* like a dove requires, in addition to a vowel sound, one consonantal sound. To imitate the cry of the *cuckoo*, requires two consonantal and two vowel articulations; and in expressing the sound of a *trumpet*, the old Latin poet employs a long succession of articulations of both sorts—

> At tuba, terribili sonitu *Taratantara* dixit.
>
> *Ennius*, Annal. ii. 124.

It is obvious that in many imitations of this kind a single articulation would be inadequate to the intended purpose, and that two, three, or more may be combined. Such imitative sounds may indeed lead (as

[1] Duponçeau, Mem. p. 102.
[2] Gram. d. Grönländisch. Sprache, p. 1.
[3] Gabelentz, p. 259.
[4] Duponçeau, p. 102.

will be shown hereafter) to the formation of a class of words distinguished by the Greek term *Onomatopœia*; but whether these are to consist of few or many articulations depends neither on the will of the speaker nor on any supposed significance of the separate articulations employed, but solely on the sound or sounds meant to be imitated.

Significant words.

189. The case is very different when an attempt is made to signify by the voice any sensible object (other than a mere sound), or any mental act or feeling. Here the mind may make choice of such articulate sounds, simple or combined, as it deems fit to convey the intended impression. I shall hereafter speak of the motives by which such a choice may be determined: at present I have only to consider the greater or less number of articulations which may be employed for this purpose, under different circumstances. The simplest mode of combination is to prefix a consonantal to a vowel sound; as we see in the early attempts of infants to use the sounds *Pa* and *Ma*, as significant words. The whole spoken language of China is thus formed of monosyllables, the consonant preceding the vowel; and the same simple structure is found in part of the radicals of most languages, as in our *go*, the German *geh*, and the Sanscrit *ga*, which last Bopp detects in the Latin *navigare* and *fatigare*.[1] A single consonant following a vowel is also a frequent combination in the radical forms of various languages: as the Sanscrit *ed* or *ad*, which is the Latin *ed* in *edo*, the German *es* in *essen*, and our *eat*. But in our own and many other languages, the greater number of roots have two or more consonants, either preceding or following a vowel, or both preceding and following one, as *soul*, *slow*, *pride*, *harp*, *stray*, *spring*, &c.

Adelung's rule.

190. It has been contended that all these complex combinations are derived from others more simple; and even the great authority of Adelung is invoked in support of this theory; for he says, "it is a fundamental rule in Etymology, that if a word begin with two or more consonants, only the last belongs to the root."[2] Now this supposed rule cannot possibly apply to words formed by Onomatopœia; nor do I find anything in the history of other words to support it as a general principle; though in particular cases it may be agreeable to the fact, as will be more fully shown when I come to treat of Roots.

Law of accommodation.

191. The following rule is more correct, because founded on anatomical researches, viz., that in all languages it becomes difficult, if not impossible, to pronounce a (so-called) *surd* in combination with a *sonant*, an *s*, a *p*, or a *k*, for instance, with a *d*. Hence an accurate ear will easily perceive that the plural of our substantive *hat* should be pronounced, as it is written, *hats;* but the plural of *head*, though

[1] Vergl. Gram. i. 109.

[2] Es ist eine Grundregel in der Etymologie, dass, wenn sich ein Wort mit zwey oder mehrern Mitlautern anfängt, nur der letzte zum Stammegehöret. —Wörterb. vol. iii. p. 1230.

written *heads*, should be pronounced *hedz*. So the plural of *saint* is pronounced *saints*; but that of *land*, *landz*: the past tense of *weep* is not pronounced *wep'd*, but *wept*; and that of *black* is not pronounced *blakd*, but *blakt*. This is what Dr. LATHAM calls "the Law of Accommodation."[1]

Simple sound wanting.

192. Where an individual or a people has not acquired the faculty of uttering a particular simple articulation, he or they must of course be unable to utter any combination of which that articulation forms part. Thus, Englishmen in general cannot pronounce the χ, which is the German *ch*; and consequently they cannot give its proper utterance to χλαμὺς (a cloak) or to *nacht* (night). So Frenchmen in general, who want in their phonetic system our θ and ð, cannot well pronounce our words *three* and *worthy*. In several languages a large portion of our simple articulations is altogether wanting. Hence a Chinese cannot pronounce any combination of which our *g*, *j*, *d*, *b*, or *r*[2] makes part. The same may be said of a *Huron*, in regard to combinations including a *b*, *p*, *f*, *v*, *g*, *m*, *n*, or *r*:[3] and of a Mexican, when a *b*, *f*, *d*, *g*, *r*, or *s* enters into any combination.[4]

Idiomatic differences.

193. On the other hand, though both the German and English languages possess the articulations, which I have marked *s* and *c* (vulgò, *s* and *sh*), the idiomatic use of them differs in the different languages. Where the English idiom requires, as initials, *sl*, *sm*, or *sn*, the German requires *cl*, *cm*, or *cn* (vulgò, *schl*, *schm*, *schn*), as in the English *sleep*, *smack*, *snow*, which in German are written *schlaf*, *schmack*, *schnee*: and even in some cases where the German and English adopt the same initial combinations in writing, they differ in pronunciation, as in our *spin* and *stand*, written in German *spinnen* and *stehen*, but pronounced as if written *schpinnen* and *schtehen*. The causes of these idiomatic differences between sister languages, or dialects of the same standard language, generally lie hid in the obscurity of early times; but the habitual preference of one combination to another is found, with few exceptions, to characterize every separate language. In some idioms, a particular combination may be admitted as medial or final, but disallowed as initial; or vice versâ. The articulation *c* (vulgò, *sh*) is never found in English, combined with *l*, *m*, or *n*, in the beginning of a syllable. In the Spanish language *st*, *sp*, and *sc*, are never found as initial combinations; but they are preceded by *e*, as *estar*, to stand, from the Latin *stare*; *espacio*, space, from the Latin *spatium*; *escala*, a ladder, from the Latin *scala*; *escrupulo*, a scruple, from the Latin *scrupulus*; *esfera*, a sphere, from the Latin *sphæra*. In Greek there are many words beginning with *ps* and *pt*; in English, if we except the incondite interjection *pshaw* (where perhaps the *p* may be sometimes heard), we have no such initial combination. We write indeed certain words of Greek origin, such as *psalm*, *psychology*, *ptisan*; but the *p* is dropt in pronunciation. So, the German language has many

[1] English Language, p. 115.
[2] Marshman, p. 90.
[3] Adelung, Mithrid. iii. 3, 323.
[4] Ibid. 93.

words beginning with *p f*: in English we have none such; but where we have words of correspondent signification, we drop either the *p*, as in *Pfeifer*, Piper; or the *f*, as in *Pfeffer*, Pepper.

Unstable combinations.

194. Among several ingenious remarks by Dr. LATHAM on the combinations of articulate sounds, there are some which may perhaps be thought questionable, more especially when this learned person appeals only, for their accuracy, to "the observation of our own language, as we find it spoken around us, or by ourselves."[1] On this ground, which even if correct, as to the English language, may not apply to others, it is said, "that certain sounds in combination with others have a tendency to undergo changes," and may therefore be called "*unstable combinations*."[2] So far as my own observation goes, I cannot say that "there is a natural tendency to change the *ew* in *new*, into *oo*." I conceive that the words *news* and *noose* are seldom pronounced alike: and though some persons may pronounce "*picture*, *pictshoor*,"[3] I apprehend that the latter pronunciation is by no means the more elegant. Still less can I think, that "between the words *pitted* (as with the small-pox) and *pitied* (as being an object of pity) there is a difference in spelling only."[4] In questions of this nature, the accidental associations of individual experience must more or less affect the speculations of the ablest glossologists.

Ts, Dz, Tc, Dj.

195. There is a class of combinations which are naturally so easy of pronunciation that they are not only found to exist in the most distant parts of the world, but are marked in many alphabetic systems by a separate character, as if they were simple consonants. The class which I mean consists of pure dentals combined with sibilants, always however observing the above-mentioned rule of combining surd with surd, and sonant with sonant, viz.: ts, dz, tc, dj. I shall notice these in their order.

Ts is not found in English as beginning a syllable. In Italian it is sometimes written *zz* as in *prezzo* (price); in German, *tz* as in *Platz*. In Hebrew, Russian, Ethiopic, and Mongol, it is expressed by a single letter.

Dz is a sound which we do not use in English as an initial combination, and rarely as a final (e. g. *adz*), except in the past tense of a verb, as *gadz*, *wedz* (*i. e.* gads, weds), or in the plural of a substantive as *nodz*, *bedz* (*i. e.* nods, beds). In Italian it is sometimes written *zz*, as in *rezzo* (shade); in Romaic sometimes *τζ*; in Polish *dz*; in Hungarian *cz*; and it has a special character in Arabic, Ethiopic, and Mongol.

Tc, in English, as an initial, is written *ch*, as in *chin*; as a medial or final, *tch*, as in *hatchment*, *watch*; in Italian, before *e* or *i*, it is written *c* as in *cento cinque*; in Spanish it is written *ch* as in *mucho* (much); in German it is written *tsch*, as in *Tscherper*; in Polish, *cz*, as in *czerwony*; in Hungarian, *cs*, as in *kocsi*; in Romaic and Alba-

[1] English Language, p. 115.
[2] Ibid.
[3] Ibid.
[4] Ibid. p. 117.

nian, τζ. In Russian, Turkish, Persian, Armenian, Amharic, Malay, Sanskrit, Manchu, Tibetan, Burman, and Cingalese, it has a special character.

Dj is a frequent combination in English. When an initial, it is written *J* as in James, or *g* before *e* or *i*, as *gentle, gin:* when a medial, it is written *g* as in *magic*, or *dg* as in *drudgery*, and when a final, *ge* or *dge*, as in *page*, *badge*. In Italian it is written *g* before *e* or *i;* in Romaic and Albanian, ντζ. In Sanskrit, Persian, Turkish, Arabic, Armenian, Amharic, Manchu, Tibetan, Burman, and Cingalese, it has a special character.

In the English pronunciation of these combinations, the pure dental, *t* or *d*, is very slightly dwelt upon, yet so as clearly to modify the sibilant which follows.

CHAPTER VIII.

OF ACCENT, QUANTITY, AND EMPHASIS.

Various qualities of speech.

196. ARTICULATION, the only quality of speech which I have hitherto examined, is by no means sufficient alone to communicate the operations of the human mind. Even in ordinary discourse, if there were no rising and falling of the voice—if every syllable were pronounced in an equal portion of time, and were delivered with the same degree of loudness, force, and emphasis, and with the same intervening pauses—it would be intolerable alike to the speaker and to the hearer. Natural impulses never dictate to men, in any state of society, such a mode of utterance: and the only thing at all like it, in the rude attempts of art, is that painful monotony which is sometimes heard in the first efforts of poor rustic children, at a parish school, to read aloud. The nobler exercises of the vocal faculty, in Poetry and Rhetoric, would lose in recitation their whole force and beauty if the articulate sounds were destitute of measure and melody, of softness and energy, in their appropriate degrees and relations to each other. Let an English reader attempt to give, in the drawling and unvaried manner just described, the artful oration of Antony to to the people over Cæsar's body;[1] or the morning orison of our first parents, whose prompt eloquence—

> Flow'd from their lips, in prose or numerous verse,
> More tunable than needed lute or harp
> To add more sweetness.[2]

Or even the pathetic lines of Goldsmith—

> When lovely woman turns to folly,
> And finds too late that men betray,
> What charm can sooth her melancholy?
> What art can wash her guilt away?
> The only art her guilt to cover,
> To hide her shame from ev'ry eye,
> To give repentance to her lover,
> And wring his bosom, is—to die![3]

Or let the Grecian scholar read aloud, in its exquisite original, the lament of weeping Helen for the death of the brave, the kind, the

[1] Shakspeare, J. Cæs. A. iii. sc. 2. [2] Milton, P. L. v. 150.
[3] Vicar of Wakefield.

gentle Hector;[1] or any one of those irresistible harangues to the Athenian people, with which Demosthenes—

> Wielded at will that fierce democratie,
> Shook th' Arsenal, and fulmin'd over Greece
> To Macedon.[2]

Or let us hear, in Cicero's own words, his majestic oration beginning with that burst of indignant eloquence, "Quousque tandem abutere, Catilina, patientiâ nostrâ?"[3] Every one must feel that the beauty, the pathos, the sublimity of these, or the like addresses, in any language, to the sensibilities of mankind, would be lost in recitation, were they not delivered with the modulation, cadence, and emphasis, which the respective sentiments demand. A pure, clear, distinct articulation, such as that of the late Madlle. MARS of the French Theatre, is, indeed, no mean beauty, and absolutely essential to the higher influences of speech; but it contributes only in part to those influences; and if we would render it fully effectual, it must be accompanied with the other faculties, of which I have now to treat.

Dimensions of sound.

197. But here occurs a fresh instance of that impediment to the facility of discussion in all matters concerning language which I have before noticed: I mean the confused and irreconcileable terminology applied to the subject by different writers. We hear of Accent, Quantity, Emphasis, Tone, Stress, Cadence, Rhythm, and other like expressions (to say nothing of Dr. Rush's Concrete and Vanish); but whole volumes have been written on the disputed signification of several of these terms; to which, nevertheless, the ordinary run of grammarians refer, as if they were as obvious and universally admitted as the definitions and axioms of Euclid. The only clue to guide us out of this labyrinth is recurrence to the first principles of the philosophy of sound. Sound has three dimensions, which, with reference to Speech, may be called Tone, Time, and Force. By Tone I mean that pitch of the voice in rise or fall which, in speaking, is analogous to a note in the musical scale; by Time, that duration of a vocal sound, which, in music, determines the comparative length of a crotchet, a quaver, &c.; and by Force, I mean that exertion of the voice which either answers generally to the musical terms *forte* and *piano*; or if applied to one syllable to distinguish it from others, gives it the effect of what is called in musical phraseology an *accented* note. These three dimensions of sound are compared by the older grammarians to length, breadth, and height, the dimensions of space. "A letter" (says PRISCIAN) "has altitude in pronunciation, latitude in breathing, and longitude in time."[4] And SCALIGER adopts the same analogy.[5] All other qualities of speech (except articulation) are made up of these, either in the way of combination or of modification.

Organs employed.

198. I have elsewhere said, that the vocal organs may be distinguished into the upper, namely, the Lips, Teeth, Tongue, Palate,

[1] Hom. Il. xxiv. 762. [2] Milton, P. R. iv. 269. [3] Orat. I. in Catil.
[4] De Accentibus, s. 1. [5] De Caus. Ling. Lat. ii. 52.

Throat, Pharynx, and Nose; and the lower, consisting of the Glottis, with its cover the Epiglottis, the Larynx, Trachea, and Lungs; that articulation is effected by the upper organs; and that the elevation or depression of tone is produced by certain muscles of the glottis, which enlarge or narrow the opening of that organ.[1] The variations of time and force depend chiefly on the lungs, and the vessels conveying the air from them to the glottis. I say chiefly, for some of the upper organs must occasionally co-operate to produce the intended effect. On this point an observation of Mr. Bell's is well worthy of attention. "Those speakers" (says he) "who complain of weak and powerless articulation, and of pain after *protracted* or *forcible* efforts, are sufferers only from ignorance. An organ of power lies dormant within them, the want of whose natural action is painfully and ineffectively supplied by unnatural and debilitating efforts of the organ of respiration. This apparatus is the *pharynx*, a distensible muscular cavity situated at the back of the mouth," &c. "When the soft palate covers the upper pharyngeal openings (the nares), the effort of expiration sends the breath into the mouth, where, if it be obstructed in its passage, it will collect."[2] Though this observation is applied, by its ingenious author, to articulation only, it is no less important in reference to the time and force of syllables.

Tone. 199. We have first to examine that quality of voice which I have called *Tone*. This word, and others connected with it, have been employed with various shades of signification. The original was the Greek τόνος; from this were derived the Latin *tonus*, Spanish *tono*, Italian *tuono*, German and French *ton*, and our English *tone*, which I here use, in the sense of the Greek original, for the *pitch* of the voice in rising or falling. It was primarily a musical term, expressing an effect on the strings of the harp; and was regularly formed from the verb τείνω (in Latin *tendo*), to stretch. As every degree of tension or relaxation of those strings produced a correspondent degree of elevation or depression of sound, every such degree of sound was called τόνος (a stretch), equivalent to what we call a *note*. And as the voice, when ascending or descending in singing, proceeded by the same degrees, these also were called τόνος. In speaking, the voice ascends and descends, as in singing; but with the remarkable difference, which I have elsewhere explained,[3] that the movement is not carried on by those definite steps, or degrees, which constitute musical notes, but by continuities of sound, upwards or downwards, which Mr. STEELE has aptly denominated *slides*.[4] By the Greek grammarians an ascending tone, or slide, was said to be ὀξὺς (*acutus*, sharp), a descending one βαρὺς (*gravis*, heavy), and a union of both (first ascending and then descending) on the same syllable, περισπωμένος (*circumflexus*, bent round): and hence a syllable, with a rising tone on the

[1] Univ. Gram. s. 450, *seq.*
[2] Principles of Speech, p. 41.
[3] Univ. Gram. s. 455.
[4] Prosodia Rationalis, p. 2.

last syllable, is still called by grammarians an oxytone, and one with a falling tone on the last syllable a barytone.

Double use of it.

200. In reference to speaking, the word *τόνος* seems to have been applied to two objects widely different: the confounding of which has led to much collision of opinion among glossologists; first, the expression of human feelings in sentences and words; and secondly, the distinction of syllables by their relative rise and fall of sound. This double use of tone Mr. FOSTER indicated by the terms *oratorial accent*, and *syllabic accent*:[1] and adopting a like distinction, it may be allowable to divide tone into the *oratorial* tone, and the *syllabic* tone. Mr. Steele, who applied the term Accent only to the rise and fall of voice expressive of feeling, characterised it as the "Melody of Speech."[2]

Melody of speech.

201. That there must be, in all languages, such a melody, such an ascent and descent of tone, in the utterance of *sentences*, cannot be doubted; for without it there could be no adequate expression of the passions, emotions, or sentiments which belong to human nature in all its stages of civilization or barbarism. The Esquimaux must needs utter the exclamation *Ippe-rar-nago* (hold fast) in a different tone from that used in the question *Sap-ing-ippik* (Can I?)[3] The Australian asking *Nyundu* (Will you?), or replying *Kwa* (Yes),[4] must vary the tone, just as an Englishman would in a like question and answer. The same may be said of a Japanese asking, by way of reproof, *Nassini osoki vidinaserrimakas ta?* (Why did you return so late?) or asserting with approbation *Fayo gotchaks naserrimas ta* (You have returned quickly).[5] Let us take a dramatic scene, in any language, and observe the necessary elevations and depressions of voice according to the different emotions of the speakers. Philoctetes, in the wretched solitude of Lemnos, sees strangers landing, and anxiously inquires who they are, and whence they come—

> *Τίνες ποτ' ἐς γῆν τήνδε ναυτίλῳ πλάτῃ*
> *Κατέσχετ', οὔτ' ἔνορμον, οὔτ' οἰκουμένην;*[6]

And when he learns that they are his countrymen, and hears them speak in his native tongue, he exclaims in tones of joy,—

> *Ὦ φίλτατον φώνημα· φεῦ, τὸ καὶ λαβεῖν*
> *Πρόσφθεγμα τοιοῦδ' ἀνδρὸς, ἐν χρόνῳ μακρῷ.*[7]

Constance, deprived of her only son, shrieks, in the tones of maternal agony—

> O Lord! my boy, my Arthur, my fair son!
> My life, my joy, my food, my all the world!

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[1] On Accent and Quantity, Ed. 3, p. 12.
[2] Prosodia Rationalis, p. 24.
[3] Washington's Vocab. ad voces.
[4] Moore, ad voces.
[5] Thunberg, vol. iii. p. 306.
[6] Who are you, that to this harbourless and desert isle come with nautical oar? —Sophocl. Philoct. v. 223.
[7] O most dear sound! Ah me! but to hear the voice of such a man, after so long a time!—Sophocl. Philoct. v. 237.

The Dauphin Lewis, in tones of deep dejection, expresses a gloomy indifference to the whole course of human events:—

> Life is as tedious as a twice-told tale,
> Vexing the dull ear of a drowsy man.[1]

So, in comic passages, Horace dramatically describes the eager salutation of an importunate fellow claiming intimacy with him, and the cold politeness of his own answer repelling the intrusion:—

> Accurrit quidam notus mihi nomine tantum;
> Arreptâque manu, quid agis dulcissime rerum?
> Suaviter ut nunc est, et cupio tibi omnia quæ vis.[2]

Sganarelle, a poor woodcutter, is beaten by Valere and Lucas, to make him confess himself a physician. At first he denies it; then retracts his denial; but being told he shall be paid as much as he can wish, he eagerly admits that they are in the right.

> SGAN. Je gagnerai ce que je voudrai?
> VAL. Oui.
> SGAN. Ah! Je suis medecin, sans contredit.[3]

Examples of this kind are endless; but these few suffice to show, that, in all ages and in all countries, the power of elevating and depressing the voice accompanies the expression of the different passions and emotions of the mind, and is consequently an essential part of the faculty of speech.

Extent of tones.

202. In speaking, as in singing, the extent to which the elevation or depression of the voice may be carried varies greatly, according to the age, sex, mental sensibility, or bodily power of the speaker, and to the local circumstances in which the individual is placed. It has been found by careful observers, that in ordinary discourse the upward slides, compared with the diatonic scale in music, rise about a fifth above the level or key-note, and the downward fall about a seventh below it, but that in impassioned utterance the rise is two tones higher, which makes, in the whole extent, a compass of thirteen notes, or an octave and a sixth.[4] To this subject the advice of Hamlet to the Players is peculiarly appropriate:—"In the very torrent, tempest, and I may say whirlwind of passion, you must acquire and beget a temperance that may give it smoothness."[5] To go beyond or to fall short of the tone suited to the passion is fatal in recitation. At the first performance of Mr. Sheridan's 'Pizarro,' Mrs. Jordan acted the part of Cora. That lady was generally remarkable for the very natural tones of her sweet and powerful voice, and for her nice adaptation of them to the feeling meant to be expressed.

[1] Shakspeare, K. John, a. iii. sc. 4.

[2] One whom I merely knew by name runs up to me, crying how are you my dearest fellow? I answer, pretty well as times go, and I wish you everything you can desire.—Hor. Sat. 1, 9, 3.

[3] SGAN. What! I shall be paid as much as I please?—VAL. Yes.—SGAN. Oh! then I am a physician, beyond dispute.—Molière, Med. m. lui. a. i. sc. 6.

[4] Steele, Pros. Ration, p. 37.

[5] Shakspeare, Hamlet, a. iii. sc. 2.

But on this unfortunate occasion, having to utter a scream of terror, she gave it in so strangely unsuitable a tone, that instead of exciting the sympathy of the audience, it produced a general burst of laughter.

On part of a sentence.

203. A rise or fall of tone may take place not only in the delivery of a complete sentence, but in a broken sentence, or even in a single word, if that be substantially equivalent to a sentence. When Æolus, threatening the unruly winds, suddenly breaks off—

Quos ego—sed motos præstat componese fluctus.[1]

The tone, which was rising on *ego*, must drop at once on *sed*. A single word, in answer to a question, receives its appropriate tone according to the nature of that answer. Cleopatra, after the fatal battle of Actium, asks Ænobarbus, "What shall we do?" He answers, "Think, and die!"[2] These indignant monosyllables show at once by their tone that they are equivalent to the sentences, "We must think of our disgrace, and die with shame at the thought." Interjections, in the expression of feeling, are equivalent to sentences in the statement of fact. Accordingly, Mr. Steele, in his proposed notation of the tones used in speaking, gives a rising tone to the interjection Oh! in the line—

Oh! Happiness, our being's end and aim![3]

For this interjection expresses a feeling as clearly as if the poet had said, "I invoke thee, Happiness!" A similar observation may be made on the vocative, which I have elsewhere said, might not improperly be called the interjectional case; inasmuch as it is introduced apart from all grammatical connexion with the other members of the sentence in which it is employed. Thus when Andromache, entreating Hector not to go forth to battle, addresses him—

Δαιμόνιε, φθίσει σε τὸ σὸν μένος, οὐδ' ἐλεαίρεις
Παῖδά τε νηπίαχον, καὶ ἔμ' ἄμμορον, ἣ τάχα χήρη
Σεῦ ἔσομαι.[4]

The single word Δαιμόνιε (as Dammius well observes) expresses her admiration of his bravery, even whilst she dreads its fatal effect. It is therefore to be spoken with the tone suited to such admiration. In the 'Atys' of Catullus, we have an expressive line consisting wholly of vocatives—

Patria! O mea creatrix! Patria! O mea genetrix![5]

Each of the words *patria*, *creatrix*, and *genetrix*, contains in itself the effect of a sentence, and must have the tone of energetic regret which that sentence, if expressed in the strongest terms, would require.

[1] Whom I—but I must first calm down the waves.
Virg. Æn. 1, 135.

[2] Shakspeare, Ant. and Cleop. a. iii. sc. 2. [3] Pros. Real. p. 38.

[4] Heroic man! Thy boldness will destroy thee, nor dost thou pity thy infant son, nor me unhappy, who will soon be thy widow."—Il. 6, 407.

[5] My country! O source of my being! My country! O parent of my life!
Catull. Carm. 58, 50.

Various designations.

204. The whole scheme of intonation which I have hitherto described, is that which Mr. Foster calls *oratorial Accent*, and Mr. Steele calls *Accent* simply. By Mr. BELL it is called *Inflexion*.[1] Our great and learned poet uses the word *tone* (as I have employed it), in contradistinction to numbers, by which latter he means the measure of time, in verse or prose.

> There shalt thou hear and learn the secret pow'r
> Of harmony in *tones*, and numbers, hit
> By voice or hand, and various-measured verse.[2]

So much for tone as an expression of feeling; I shall advert to its *syllabic* use, when I come to treat more particularly of *Accent*.

Time.

205. When we speak of *Time* as an element of language, we do not mean a positive, but a relative duration of sound. The positive time of uttering a syllable or word may be indefinitely prolonged or shortened, not only by the habits of different nations, but by individuals of the same nation, profession, age, or sex. It is said that good speakers do not pronounce above three syllables in a second, and generally only two and a half, taking in the necessary pauses; and though some persons may speak twice, or even three times as fast, it becomes difficult for an auditor to keep up with so rapid an utterance.[3] And I have been assured by short-hand writers, that one advocate will utter above 6,000 words in an hour, whilst another, at the same bar, in the same cause, and on the same side, will not utter above 3,000. So a Spaniard will generally be less rapid in utterance than a Frenchman: and a North American Indian will be slower than either.

Rhythm.

206. Relative time, on the other hand, depends on a principle called by the Greeks ῥυθμός (Rhythm), a word which, following the example of the Italians and French, we have incorrectly applied to our alliterative *Rhyme*; but in the original it signified that ideal conception by which we mentally perceive, in a succession of external movements or sounds, a continual reference to some integral portion of time as their standard measure. Plato thus distinguishes rhythm from tone—"To the order perceivable in motion" (says he) "let us give the name of *Rhythm*, but to that felt in the mixture of acute and grave in the voice, the name of *Harmony*."[4] And elsewhere he says, of certain deities, "It was they who conferred on us the sense of rhythm and harmony, with the pleasure which it produces."[5] Hence there is a rhythm in the beatings of the pulse, in the inspiration and expiration of the breath, and in the movements of dancing,

[1] Principles of Speech, &c., p. 257.

[2] Paradise Regained, 4, 254.

[3] Steele, Pros. Ration.

[4] Τῇ δὲ τῆς κινήσεως τάξει ῥυθμὸς ὄνομα εἴη, τῇ δ' ἂν τῆς φωνῆς, τοῦ τε ὀξέος ἅμα καὶ βαρέος συγκεραννυμένων ἁρμονίας ὄνομα προσαγορεύοιτο.—Leg. 2, 795.

[5] Τούτους εἶναι καὶ τοὺς δεδωκότας τὴν ἔνρυθμον τε καὶ ἐναρμόνιον αἴσθησιν, μεθ' ἡδονῆς.—Leg. 2, 787, Ed. Ficin.

marching, and walking. There is a rhythm in the sounds of instrumental music, and of singing; and as verse was first invented to be sung, there is a rhythm in poetical composition; and in imitation, as it were, of verses, there is a rhythm in that finished and perfect oratory, which falls on the ear with a musical effect. In the natural rhythms of the pulse and the breath, intermissions are a symptom (often a fatal one) of disease; nor do they occur in walking and marching, except from extraneous causes; but in the more artificial and complex rhythms of dancing, of music, of verse, and of measured prose, the intermissions themselves become part of the rhythm, they are subjected to rule, and often add greatly to the pleasing or powerful effect of the movements or sounds with which they are connected. I shall revert to this topic when I come to speak of Pauses.

Pulsation and breath.

207. "Pulsation" (says the elder Pliny) "is most perceptible in the extremities of our limbs, frequently affording an index of diseases, and being equable, or quickened or retarded, according to certain modulations and *metrical laws*, which differ in different individuals, relatively to their age."[1] So our great dramatist adverts to the musical rhythm of the pulse:—

> My pulse, as yours, doth temp'rately keep time,
> And makes as healthful music.[2]

Aristotle notices the rhythmical motion of the breath. "They breathe" (says he) "in rhythm."[3] Hence, when either the pulse or the breath moves in orderly, equable, and healthful time, it is said to be κατὰ ῥυθμὸν (according to rhythm); when otherwise, it is said to be παρὰ ῥυθμὸν (contrary to rhythm).

Dance and march.

208. The application of musical rhythm to the dance and the march is finely described by Chapman, in his spirited translation of the Homeric hymns:—[4]

> Phœbus Apollo touch'd his lute to them
> Sweetly and softly, a most glorious beam
> Casting about him, as he danc't and play'd—
> Dart-dear Diana, even with Phœbus bred,
> Danc't likewise there, and Mars *a march did tread*
> With that brave bevy—

So, the infernal host, summon'd by their great leader,

> ———move
> In perfect phalanx, to the Dorian mood
> Of flutes, and soft recorders.[5]

Again, when Virgil says of Venus, "The goddess by her *step* was

[1] Arteriarum pulsus, in cacumine maximè membrorum evidens, index ferè morborum, in modulos certos, *legesque metricas*, per ætates, stabilis, autcitatus, aut tardus.—N. H. 11. 88.

[2] Hamlet, a. iii. sc. 4.

[3] Problemat. Segm. 5. ἐν τῷ ῥυθμῷ ἀναπνέουσι.

[4] Hymn to Apollo, v. 313.

[5] Par. Lost, 1, 549.

known;"[1] and when Milton, describing Eve, adds to her other charms, that "grace was in all her *steps*,"[2] we cannot doubt but that both poets meant to describe a rhythmical movement, the very opposite to an unequal, hobbling, or shuffling pace.

Music. 209. The rhythm of Music, instrumental and vocal, refers to an integral portion of time, which in modern phraseology is called a *bar;* and is of greater or less positive duration, according as the whole piece, or a given portion of it, is meant to be quick and lively, or slow and solemn, or of an intermediate character. These diversities are loosely indicated in our musical notation, by the terms *allegro*, *andante*, *adagio*, or the like: indeed attempts have been made to fix the length of a bar, by reference to the oscillations of a pendulum; but this is hardly found to answer in practice. Each integral portion is divisible into two, or else three parts, giving to the whole composition the designation of common or triple time respectively. Other divisions might, no doubt, be made, as into five, or seven parts; but these would only be resolvable into a mixture of the two former, and would not fully satisfy our natural sense of rhythm. The bar, or integral portion of time, includes as well the time occupied by sound, as the silent intervals, which the particular melody may require: and in each case it may be divided and subdivided into fractional parts, audible or inaudible; the audible being called *Notes*, and the inaudible *Rests*. Thus a note, or a rest, may occupy a whole bar; or the bar may comprise one or more notes, and one or more rests. The rhythm of singing is the same as that of the instrumental music to which it is adapted; but the division of words and syllables in a song do not necessarily agree with those of the instruments; for instance, in the national song of "Rule Britannia," beginning "When Britain first at Heaven's command," the third word in this line is a monosyllable; but in singing, it is divided into five notes: and the fifth word, though a dissyllable, forms but one note. These particulars are very generally known; but I mention them briefly here, because they help to explain the uses of rhythm in the composition of verse and of measured prose.

Verse. 210. The rhythm of Verse, apart from music, proceeds differently. To understand it fully, we must distinguish it into two kinds, which we may call the *grammatical*, and the *poetical:* in the former, the audible sounds alone are estimated; in the latter, the silent pauses are also to be taken into account. Of the poetical, I shall speak more fully hereafter. In the grammatical, the integral portion of time, on which the rhythm depends, is called a *Foot*, and contains a certain number of syllables, every syllable consisting of a vowel or diphthong, either alone, or modified by one or more consonants. It is manifest, that for the judicious delivery of a sentence, there must needs be a considerable difference of time in the utterance of different syllables, some occupying a longer, and some a shorter space of time. These

[1] Æneid. 1, v. 405. Incessu patuit Dea. [2] Par. Lost, 8, 488.

differences are in fact various; but for the purpose of versification, grammarians have agreed to consider every long syllable to be equal to two short syllables, neither more nor less. Hence the Greeks and Romans reckoned as different rhythms, or feet, the equal, the sescuple, and the double. The *equal* consisted of two equal parts, as *Trojæ*, a Spondee of two long syllables; or *Tityre*, a Dactyl of three, one long and two short; the *sescuple* was in the proportion of two to three; as *concipere*, a Pæon of four syllables, one long and three short; and the *double* was in that of one to two, as *legunt*, an Iambus, of one short syllable and one long.[1] The equal and the double, it will be observed, bear an analogy to our common and triple time in music: and the ancient writers say, "that these alone are fit for versification," the sescuple finding a more proper place (intermixed with others) in rhetorical compositions. In English we usually apply the term *Metre* to the rhythm of verse, when considered without reference to alliteration or accentuation. This term is taken from the Greek μέτρον, which originally signified simply "measure," but was subsequently employed to signify "the measure of a verse," either in contradistinction to rhythm, or else as a species of that genus. Metres, in this sense, differed as to the number of feet which they admitted, either simply as Hexameters, consisting of six feet, Pentameters, of five, &c., or by duplication as a Dimeter contained four feet, a Trimeter six, and a Tetrameter eight; and again they differed as to the kind of feet, as Dactyls, Spondees, Anapæsts, &c., terms suited to Greek and Latin verse, but of which, when applied to English poetry, the fitness has been disputed. Verses, that is lines, στίχοι, may be of unequal or equal length; but every kind of verse has its fixed number of feet.

211. All spoken language which is not verse, is Prose, either ordinary or measured. The ordinary prose is that used in common conversation, and cannot be bound down to any fixed rhythm, but in measured prose, which is employed in oratory, a degree of rhythm always is, or should be observable. To use the words of TUCKER, it has "a certain rhetorical measure corresponding in all its parts, like the several portions of a tune, and lying half way between the music of poetry and the plain language of familiar discourse."[2] So Cicero speaks of it —"The ancients" (says he) "thought that, even in this lower form of speech (viz. oratory), there should be an approach to verse, that is to say, we should apply to it a certain system of numbers."[3] As poetry (says Demetrius Phalereus) is divided by verses, so is prose by periods and members of periods. The verses have each a fixed number of feet, the periods have an uncertain number, but their members or

Prose.

[1] Ῥυθμὸς, aut *par* est, ut Dactylus, unam enim syllabam parem (duobus) brevibus habet; aut *sescuplex*, ut Pæon, cujus vis est ex longâ et tribus brevibus—aut *duplex* ut Jambus, nam est ex brevi et longâ.—Quintil. l. 9, c. 4.

[2] Search (Tucker), on Vocal Sounds, p. 90.

[3] Versus enim veteres illi in hâc solutâ oratione propemodum, hoc est *numeros* quosdam, nobis esse adhibendos putaverunt.—De Oratore, l. 3, s. 44.

clauses have frequently an exact or near correspondence of measure with each other. Even this, however, should not occur too frequently, much less should the known rhythm of whole verses be often admitted into prose, though it must sometimes unavoidably happen; but as rhetorical or solemn prose should not be void of rhythm, so neither should it have so regular and conspicuous a rhythm, as to betray the existence of poetical art in its composition. In monosyllabic languages there can be little room for this kind of rhythm. In the polysyllabic tongues of the North American Indians, there are indeed means of much rhythmical arrangement; and to this their best orators are led by an instinctive sense of fitness; but not every Indian is an orator. It is no uncommon thing to see a distinguished Chief employ some other person to deliver his harangues."[1] The early Grecians must have had their instinctive sense in a much stronger degree, when we find Homer (in Chapman's words) thus describing "sweet-spoken Nestor,"

> The cunning Pylian orator, whose tongue pour'd forth a flood
> Of more than honey-sweet discourse.[2]

But it was not till the time of Isocrates, that the rhythmical arrangement of syllables in an oration was brought to the perfection of a system,[3] which, though carefully studied by so accomplished an orator as Cicero, is in our days almost wholly neglected.

Force. 212. The third quality of vocal sounds which I proposed to examine is that which I have called *Force*, and which nearly answers to what is termed by PRISCIAN *Spiritus*,[4] and by SCALIGER *afflatio in latitudine*.[5] Mr. FOSTER says, "it constitutes what we call *Emphasis*, a mode of sound requiring a greater profusion of breath. An instance" (adds he) "of two persons blowing the same note on a flute, the one with more, the other with less breath, will perhaps set this distinction in a clearer light."[6] "It is" (as he also observes) "very distinct from accent and quantity, though occasionally joined with them." And as in tone and time the oratorial has been distinguished from the syllabic, it may not be amiss to distinguish *oratorial force* from *syllabic force*, the former serving (together with the appropriate tone and time) to convey to the hearer certain feelings of the human mind, as expressed in whole sentences or particular words; the latter to give pre-eminence to some one syllable in a polysyllabic word, and thus to distinguish words grammatically, as the substantive, a *présent*, from the verb to *presént*. Sir C. BELL very clearly points out the difference

[1] Howse, Cree Gram. p. 11.

[2] Ἡδυεπὴς . . . . . λιγὺς Πυλίων ἀγορητὴς,
Τοῦ καὶ ἀπὸ γλώσσης μέλιτος γλυκίων ῥέεν αὐδή.
Iliad, 1, 248.

[3] Idque princeps Isocrates instituisse fertur, ut inconditam antiquorum dicendi consuetudinem, delectationis atque aurium causâ,—numeris adstringeret.—Cicero, De Oratore, 3, 44.

[4] De Accentibus, l. 1, c. 1. [5] De causis linguæ Latinæ, 2, 52.

[6] Accent and Quantity, 3rd ed. pp. 10, 11.

between these two exertions of force, and ascribes them to the operation of different organs. He says, "there are two sources of the *Force* with which words are uttered, the chest and the pharynx. The emphatic delivery of *several* words or syllables must proceed from the forcible expulsion of the breath by the effort of expiration; but the emphasis on the *single* syllable, and the forcible enunciation of the letter, on which the clearness and distinctness, and sometimes the meaning, of words depend, must be produced by the effort of the pharynx."[1]

213. Of *oratorial* force I shall speak hereafter. *Syllabic* force is often confounded, under the name of *Emphasis*, with oratorial force, and under the name of *Accent*, with elevation of tone; and is sometimes described as a "peculiar *strength* of tone;"[2] or "a peculiar *stress* of the voice,"[3] or an "*inexpressive* distinction of a syllable,"[4] or "a sort of subdued *straining* chiefly on the articulations."[5] Unless it happen to coincide with the oratorial force, it adds little to the loudness of the sound, yet enough to mark a stronger exertion of the vocal organs in its utterance; and though essentially different from a prolongation or elevation of sound, it seems capable of uniting with a slight degree of both. Thus, in the word *contémplate*, the stress or emphasis rests on the syllable *tem*, and in *contemplátion*, on the syllable *pla*; and each of these syllables is sufficiently distinguished from the others in the same word; but this distinction is effected by a degree of loudness, elevation, or prolongation scarcely appreciable. Syllabic force.

214. The elementary qualities of articulate speech, then, are *Tone*, *Time*, and *Force*. But of these the principal modifications are commonly called by grammarians *Accent*, *Quantity*, and *Emphasis*. The term *Accent* is one which has given occasion to much collision of opinions: and indeed we may still say of it— Accent.

Grammatici certant, et adhuc sub judice lis est.[6]

In most ordinary grammars, and generally in works where accent is incidentally mentioned, we find it spoken of as a thing perfectly well known, and, therefore, needing no explanation; but if we examine it more narrowly, we shall soon perceive that the different authors have no very clear, and certainly no uniform notion of it, as a property of speech. Our word *accent* is the Latin *accentus*, from *ad* and *cano*, to sing. Hence we may infer that *accentus* originally expressed an elevation and depression of tone in words intended to be sung. Consequently it must have been first employed in verse; but afterwards, as it seems, in measured prose; which kind of speaking, Cicero calls a sort of obscure song.[7] At subsequent periods, the signification of the word accent underwent some change. The definitions of it given by some writers, both ancient and modern, are extremely vague. "Accent," says AURELIUS CASSIODORUS, "is a skilful pro-

[1] Philos. Trans. 1832, 314. [2] Mitford, Harm. Lang. p. 28. [3] Ibid, p. 30.
[4] Rush, Phil. Hum. Voice, p. 325. [5] Bell, Princ. Speech, p. 297.
[6] Grammarians contend, and the suit is still undecided.—Horace, Art. Poet. 78.
[7] Est in dicendo etiam, quidam cantus obscurior.—Orator. s. 18.

nunciation without fault."[1] Not much more distinct is Dr. JOHNSON's, "A modification of the voice expressive of the passions or sentiments."[2] Whether this modification consists in lengthening or shortening the time, or in elevating or depressing the tone, or in strength or weakness of utterance, or in any combination of these, we are left at a loss to discover. The example, which the Lexicographer gives from Prior, seems to restrict the meaning exclusively to loudness or weakness of utterance—

> The *tender accent* of a woman's cry
> Will pass unheard, will unregarded die,
> While the rough seaman's *louder shouts* prevail.[3]

But this is certainly not the prevalent signification of the term, either in ancient or modern literature.

Classical terms.

215. Various terms have been employed by classical writers, corresponding to accent, such as the Greek *τόνος* and *προσωδία*, the Latin *tonus*, *tonor*, *tenor*,[4] *sonus*,[5] *flexio vocis*,[6] &c. Of these the original was *τόνος*, relating, as has been seen, to the *pitch* of the voice in its rise or fall. Accentus, like *τόνος*, had its acute, grave, and circumflex; and it had also the double use of expressing the feelings, and of distinguishing the tone of syllables, whence the above-mentioned distinction of oratorial accent, and syllabic accent, was adopted. Of the former I have sufficiently spoken: on the latter much diversity of opinion has taken place among the learned; especially with reference to the Greek *τόνοι*, or accents, on which many treatises are extant both ancient and modern.

Greek accents.

216. The Greeks no sooner began to cultivate the study of their language, than they perceived, or at least assumed, that independently of the passions expressed by it, some syllables required a greater elevation of *tone* than others. In the first line of the 'Iliad,' for instance—

Μῆνιν ἄειδε Θεὰ Πηληϊάδεω Ἀχιλλῆος.

The *α* in ἄειδε was thought to have a rising, and the *α* in Θεὰ a falling tone. In order to express this circumstance generally in writing, certain marks were placed over the letters (by Aristophanes the grammarian, it is said, about 200 years before Christ) namely, (ʹ) for the rising tone, (ˋ) for the falling, and (ˆ) for the circumflex. The proper use, however, of these marks has been disputed. In a treatise entitled '*Arcanum Accentuum Græcorum*,' published in 1715 by H. VANDERHARDT, it was contended that the marks in question

[1] Accentus est vitio carens artificiosa pronunciatio.—Cassiod. de Arte Grammaticâ.

[2] Dictionary, art. Accent.

[3] Ibid.

[4] Adhuc difficilior observatio est per *tenores*, quos quidem ab antiquis dictos *tonores* comperi, ut videlicet declinato a Græcis verbo, qui *τόνους* cunt, vel *accentus*, quas Græci *προσωδίας* vocant.—Quintil. 1, 5.

[5] Mira est quadam natura vocis, cujus quidem e tribus omninò *sonis*, inflexo, acuto, gravi, tanta sit et tam suavis varietas perfecta in cantibus.—Cic. Orat. 17.

[6] Cic. Orat. 18.

were not properly syllabic, but oratorial. But this hypothesis is contradicted by the fact that the same word is found to be syllabically accented in the same manner, whatever may be the passion expressed by it. It has been, therefore, generally admitted that the accents were syllabic. Still a question remained, in what manner they were intended to distinguish syllables, and this was treated with much ability, about the middle of the last century, by Dr. GALLY, Mr. FOSTER, Mr. PRIMATT, Lord MONBODDO, and others. The prevalent opinion was, that the accentual marks related solely to the rise and fall of the voice. Dr. GALLY, however, maintained that the acute accent was not intended to mark a mere elevation of the voice:[1] and Mr. Primatt said, "that the ancient grammarians had certainly no conception that there could be any elevation of voice without an addition of time."[2] It should be observed that the acute accent was always considered as most important, and often spoken of as "the accent," simply, whilst the grave was only regarded as a mere negation of the acute, and therefore not marked, unless for some special reason. The circumflex, too, implied an ascent before the descent, as if a long vowel had been divided into two short ones differently accented, the ῶ into ό, ὸ, whence a syllable having a single short vowel could not be circumflected.[3] The rules by which the syllabic accentuation was governed were different in different dialects. The Greeks in general regulated the position of the acute accent by the quantity of the last syllable, but the Æolians by that of the penultimate. Hence the Latin language, which was derived in great part from the Æolic dialect, differed in its rules of accentuation from the common Greek. In Greek, the acute accent might be placed on the last syllable, as Θεός (God), or on the penultimate, as λόγος (a word), or on the antepenultimate, as φιλόσοφος[4] (a philosopher): in Latin it could never be placed on the last.[5] In neither language could the acute be carried further back from the end than the antepenultimate.[6] In several modern languages a principal accent may be placed even on the fourth syllable from the end, as in the English *consólatory*, in the Italian *ammónitore* (an admonisher), and in the modern Greek ἀναγγάλιασις (exultation). The various rules and exceptions of the Greek and Latin accentuation it is unnecessary here to enumerate:

[1] Second Dissertation against pronouncing the Greek language according to accents, s. 56.

[2] Accentus redivivi, p. 71.

[3] Tenor flexus est acutus et gravis in eâdem syllabâ conjunctus, ita ut acutus prior sit, posterior gravis; ᾶ est ὰο. Unde nec syllaba quæ vocalem brevem habet inflecti potest.—Reisk, Prosod. Gr. Accent. inclin. p. 1, s. 1.

[4] Sedes accentuum possibilis est vel in syllabâ ultimâ, vel in penultimâ, vel in antepenultimâ.—Simonis, Introd. s. 2, 28.

[5] Ultima syllaba nec acuta unquam excitatur nec flexu circumducitur.—Quintil. 12, 10.

[6] Notandum etiam, quod acutus accentus duo loca habet, penultimum et antepenultimum: Græcos autem penultimum, antepenultimum, et ultimum.—Priscian, de Acc. c. 2.

they will be found in great detail in the Port-Royal grammars of those languages. In Hebrew, the tonic accent can affect only the ultimate or penultimate syllable of any word.[1]

Modern Greek.

217. It was observed above, that the ancient Greeks called a rising tone or accent acute, and a falling one grave. Why these terms, borrowed from the tangible properties of matter, were applied to the audible sounds of speech, it is not easy to say; but that they were so applied, as early at least as the time of Plato, is evident from the dialogue entitled 'Cratylus,' in which he speaks of an acute syllable (*ὀξεῖα*) being changed, in certain words, into a grave (*βαρεῖα*).[2] Whether or not this distinction has been retained in modern Greek, is disputed. Lord MONBODDO says that "the modern Greeks have lost the tones abovementioned, and in place of acute and grave have substituted loud and soft;" adding, "that they constantly sound every syllable *loud*, which is marked in the Greek books with an *acute* accent."[3] Colonel LEAKE, however, who is a far superior authority, being not only a profound scholar in the Hellenic, or ancient Greek, but perfectly versed in the Romaic, or modern Greek, from long residence in the country, strongly contends that the inhabitants retain the same accent as their ancestors, and he defines it as "the elevation or depression of *tone* in a syllable."[4]

Other languages.

218. In other modern languages, the generality of grammarians speak merely of accented and unaccented syllables, without stating in what particular property of the voice they conceive accent to consist; or if they add the terms acute and grave, they seldom explain the nature of the distinction intended. In the French language, the Abbé D'OLIVET denies that there is any prosodical (that is, syllabic) accents at all:[5] whilst M. BEAUZÉE asserts that there are both acute and grave, but not circumflex.[6] The very eminent glossologist, RASK, distinguishes no less than six varieties of accent (*Tonehold*) in the Danish language: three long—the trailing, the advancing, and the abrupt; and three short—the rolling, the running, and the rebounding. It would seem, from this arrangement, that he considered time as the principal element in accent; but as he admits that some of the six can only be learnt by oral instruction (an advantage which I have not had), I must pass them over with a simple notice of the enumeration.[7] M. BEAUZÉE arranges the accents of the French language under five heads, the oratorial, prosodial, musical, national, and written.[8] The two first answer to the oratorial and syllabic above described, the others are irrelevant to the present consideration. ADELUNG says that in most languages accent signifies that marked raising of the voice (Ehrebung der Stimme) by which one syllable is pronounced above the others, as the *gé* in *géhen*, and the *lás* in

[1] See Hebr. Gram. p. 26.
[2] Platon. Op. ed. Ficin. 275.
[3] Steele, Prosod. Ration. p. 191.
[4] Researches in Greece, p. 220.
[5] Beauzée, Gram. Gèn. 1, 139.
[6] Ibid. p. 135.
[7] Danish Gram. p. 7.
[8] Gram. Gén. vol. i. 134.

verlässen. He thinks, however, that this should rather be called, in German, *Ton*, and that the word *Accent* should serve to express the longer or shorter time of *dwelling* on a vowel. Consequently he proposes to divide accent into long and short; *da*, *gar*, and the first syllable in *géhen* being examples of the long accent; and *ab*, *ob*, and the first syllable in *treffen*, of the short."[1] PERETTI explains *Accento* in Italian, "A kind of chant, which *raises* or *depresses* syllables, and detaches them from each other."[2] VATER says of the Polish language, they lay a stress (*on appuie*) on the tonic syllable, which is always the penultimate, as in *sýlam*, except in words ending in *by*, *ly*, and the like, as *Jákoby*, where it is on the antepenultimate.[3] And MARTINEZ uses the same word, stress (*appuie*), of the Spanish accent placed over a syllable, "On *appuie* sur cette syllabe."[4]

219. Our English glossologists leave the nature of accent as ob- English.
scure as the authors do to whom I have referred. JOHNSON expresses himself as vaguely in his Grammar as I have before shown that he does in his Dictionary. "Pronunciation" (says he) "is just, when every letter has its proper sound, and when every syllable has its proper *accent*, or which in English versification is the *same*, its proper *quantity*."[5] SHERIDAN applies the term accent neither to tone nor time, but to force. He says: "Accent, in the English language, means a certain *stress* of the voice on a particular letter of a syllable, which distinguishes it from the rest, and at the same time distinguishes the syllable itself to which it belongs from the others which compose the word."[6] MURRAY, to the same effect, says: "Accent is the laying of a peculiar *stress* of the voice on a certain letter or syllable in a word, that it may be better *heard* than the rest, or distinguished from them."[7] So MITFORD says: "In English pronunciation every polysyllable has one syllable distinguished by peculiar *strength* of tone. This strong tone is commonly called by way of eminence *the accent*."[8] WALKER says more vaguely: "The true definition of accent is this, if the word be pronounced alone, and without any reference to other words, the accented syllable is both *higher* and *louder* than the other syllables either before or after it; but if the word be suspended, as at the comma; if it end a negative member followed by an affirmative; or if it conclude an interrogative sentence beginning with a verb, in each case the accented syllable is *louder* and *higher* than the preceding, and louder and lower than the succeeding syllables."[9] From this very illogical definition, we can only collect, that the author considered *loudness* to be the essential quality of the accent; and though it might be accompanied in some cases with an elevation of voice, and in others with a depression, yet neither of these qualities, nor length or shortness of

[1] Worterb. vol. i. 142.
[2] Gram. Ital. ed. Ballin p. 214.
[3] Gram. Polon. p. 8.
[4] Gram. Espagn. p. 11.
[5] Gram. prefixed to Dict. v. 1, lxxxviii.
[6] Ibid. p. xlvi.
[7] Eng. Gram. part. iv. c. i. s. 1.
[8] Harmony of Language, p. 28.
[9] Observations subjoined to Dict p. 90.

duration, was in his opinion necessary to the grammatical character of accent. Mr. BELL, the latest writer on this subject, says: "Accent is a superior degree of prominence (in a word of more than one syllable) by *stress*, or *inflexion* on one of its syllables."[1] Still this leaves us in doubt whether an accent must necessarily receive *inflexion* (by which this writer means the rise and fall of the voice), or must necessarily receive a *stress*, or forcible effort of the voice; so that, practically, a learner would be in doubt whether he ought to pronounce an accented syllable in a louder and more emphatic voice, or in a more elevated tone, answering to a higher note in music.

Barbarous languages.

220. The term Accent has been applied not only to cultivated, but to barbarous languages. M. DUPONCEAU, the able American glossologist, says "that the Indians of the Algonquin family accentuate their syllables." "The manner in which they and all other Indians of North America pronounce the last syllable of a sentence is remarkable, especially in their oratorical harangues. They cast forward this syllable with such force, that we can only compare it to the military words of command, as when an officer cries to his soldiers, 'Port *arms!*' There is, however, a certain preparation for it on the preceding syllable."[2] This author distinguishes accents into *appuyé* (rested on), and *frappé* (struck), and he says that the Iroquois have both kinds.[3] In barbarous, as well as cultivated languages, a variation of accent often alters either the signification or the grammatical form of a word. In the *Mexican*, many words receive by a different accent a totally different meaning.[4] In the *Rarotonga*, a Polynesian tongue, a transposition of the accent alters the signification, in some instances, from singular to plural, as *Tanáta*, man; *Tánata*, men; and in other instances from one object to another, as *Maráma*, the moon; *Márama*, light.[5] In ancient Greek, the examples of such changes are numerous, ex. gr., ἀγοραῖος, a person employed in the forum; ἀγόραιος, a day when trials are had in the forum; ἀγοραίαν δίκην, a forensic judgment.[6] A list of several hundred words, so varied in meaning, was collected either by Cyrillus or Philoponus.[7] In Latin, *quantum* and *quale*, when used interrogatively, were by some persons terminated with a grave accent; but, when otherwise employed, with an acute.[8] In our own language the effect of such transpositions of accent are frequent and well known. We say, to be *présent* at a place, and to make a *présent*, at the *présent* time; but to *presént* a gift. We say, a person is *convérted*, or that he is a *cónvert*, &c.

Double accent.

221. As accentuation seems to be chiefly necessary for separating words from each other, it came to be considered as a rule in the Greek

[1] Principles of Speech, p. 222.
[2] Mem. s. l. Langues Americ. pp. 105, 106.
[3] Ibid. p. 105.
[4] Adelung, Mithrid. 3, 3, 93.
[5] Logan, Journ. Indian Archipel. 5, 232.
[6] Suidas, voc. ἀγορᾶιος.
[7] H. Stephan. Thes. Græc. vol. iv. p. 31, *seq.*
[8] Item *quantum*, *quale* interrogantis gravi; comparantes acuto tenore concludunt. —Quintil. lib. i. c. 5.

language that no word should have a double accent, that is, two acute accents. But in the first place, this rule admitted of an exception where the word was followed by one of those short words called Enclitics, as *ἄνθρωπός τις*, a certain man.[1] And secondly, in many languages polysyllables have often more than one accent. Such is the case in our own tongue. "Every trisyllable, with the strong accent on the first" (says Mitford), "has the last uttered with a tone very sensibly stronger than that of the second, as in *cónfidènt;* and when the last has the strong accent, the first has a stronger one than the second, as in *èntertáin.* Every word of four or five syllables has two secondary distinguishing accents, as in *órdinàry, detèrminátion:* and those of six syllables, or more, have more accents in proportion, as in *ìnterrógatòry, insènsibílity, èxcommunicátion.*"[2] Similar observations have been made even in tongues comparatively uncultivated. "The accent of the *Syryænan* language, and of other languages of the same origin, falls on alternate syllables, the first, third, fifth, &c., most strongly on the first, but on the others so slightly as to be scarcely distinguishable by the ear."[3] In the *Tscheremissian* a similar circumstance is remarked. In dissyllables, if the first syllable has a stronger accent, the second has often a slighter accent, and in polysyllables the same weak accent is often applied to the terminating syllable.[4]

Results.

222. When we reflect on the different characters which learned and able writers have given to accent, as a quality of spoken language; some of them having attributed it solely to *Stress* or *Emphasis*, that is, *Force;* others to elevation or inflexion of voice, that is, *Tone;* and others to the act of *dwelling* on a syllable, that is, *Time;* it seems reasonable to conclude that each has some ground for his opinion, and that the syllabic distinction in question partakes of all these qualities; as Vossius indeed has estimated.[5] The most obvious characteristic of accent, as well syllabic as oratorial—that which in both kinds seems to strike the most casual observer—is *emphasis*, a *forcible* kind of utterance. Now, that the effort toward forcible utterance necessarily produces an elevation of tone; and that this as necessarily occupies some space of time, seems to result from the natural connexion between the action of the respiratory organs and that of the glottis. It must be remembered, that the elevation of the voice in speaking is effected, not as in music, by passing at once from a low to a high note,

[1] Nulla dictio duplice, nisi sequente enclitică, notatur accentu, ut *γεγραμμενος ἄνθρωπός τις.*—Viger de Idiots, ed. Zeun. 671.

[2] Harmony of Language, p. 29.

[3] Accentus linguæ Syryænæ, ut aliarum linguarum ejusdem originis, cadit in syllabas impares, primam, testiam, quintam, e. s. p. in primam fortius, in aliis vero adeo molliter ut aure vix capiatur.—Carstén, Elem. l. Syryæn. p. 15.

[4] In bisyllabis—si prior syllaba acuta est, admittit posterior sæpissime accentum leniorem—(in polysyllabis) lenior ille accentus terminationi facile adjicitur.—Idom. Elem. l. Tcherem. pp. 8. 9.

[5] Comprehendit utraque vox (Accentus et *Προσωδία*) præter *tenorem*, etiam *spiritum* et *quantitatem*.—Vossius, Etymol. voc. Accentus.

but by sliding continuously through the whole interval, an operation as necessarily requiring time as sliding on the ice does, or the more rapid motion of skating, which the poet has so happily described—

> ——— all shod with steel,
> We *hiss'd along the polish'd ice*, in games
> Confederate, imitative of the chace
> And woodland pleasures.[1]

The degree of force, and consequently of tone and of time, must manifestly be proportioned to the mental motive which gives the impulse; and this in the oratorial accent may be very strong, but in the syllabic can be but weak. When Cassius, in the celebrated scene with Brutus, exclaims—"I, an itching palm!" his vehement indignation must necessarily cause a forcible pulmonary action. But where we have to use one of two differently accented words, as *ἀγρονόμος* (feeding in a pasture), or *ἀγρόνομος* (pasture-feed), the mere difference of accent affords no ground for strong passion; and the only motive for varying the sound is to acquiesce in the ordinary pronunciation of the word. It seems probable, therefore, that when the Greek grammarians spoke of the acute accent being raised a fifth, and the grave depressed as much, they contemplated the possible extent of the oratorial accent, and not the ordinary difference of the syllabic. And finally, as the acute accent was always considered the principal, we may adopt Mr. Mitford's scheme, distinguishing English syllables into accented and unaccented, and dividing the former into the stronger or acute, and the weaker or grave.[2]

Permanence.

223. In whatever way the syllabic accent may be explained, it undoubtedly performs an important part in the operations of language. It not only marks the grammatical character of particular words, but by that means it gives permanence to them through long periods of time. Colonel LEAKE enumerates *λάρισσα*, *ὄλυμπος*, *κόρινθος*, &c., with the tone on the accented syllable, in modern Greek; and he states that when the names remain unaltered to the present day, "in all instances, the accent is placed precisely as it has been preserved in the manuscripts from which our copies of the Greek authors have been formed." He adds: "In tracing the vestiges of ancient names of places in Greece (an inquiry very important to the geographer), accent will generally be found the surest guide to identity. Letters and syllables are often lost, and vowels changed; but where any trace of the ancient name remains, the accent is generally the same as it has always been. Thus, *Θαυμακόι* is now *Dhomokó*, *Ολοοσσῶν*, *Elasóna*, &c.[3]

Quantity.

224. The word *Quantity* has been applied to language in two senses. SCALIGER uses it as a general term to express all the three qualities of tone, time and force. "Since we measure the voice by quantity" (says he), "and a syllable is in its voice, as in its subject matter, and quantity consists in a threefold dimension, long, broad,

[1] Wordsworth.

[2] Harmony of Language, p. 30.

[3] Researches in Greece, p. 221.

and high, it necessarily follows, that a syllable is affected in the same ways; so that there is elevation or depression in height, emphasis or weakening in breadth, and extension in length."[1] But both the more ancient and the more modern grammarians understand by quantity a measure of the *time* of utterance only; so that if a syllable compared with others occupy a long time in utterance, it is said to be long in quantity, and if it occupy a time comparatively short, it is said to be short in quantity. The Greeks and Latins, as has been above mentioned, recognised only two of these measures, the short and the long, the former being estimated as one time, and the latter as two times. It must be remembered, however, that quantity was applied, on this system, to syllables, and not merely to vowels, as some have erroneously supposed.

225. Our word *Syllable* is from the Greek *συλλαβή*, which in strictness only signified "a combination of letters;"[2] but must always have been understood to contain at least one vowel. In process of time, however, authors, disregarding its etymology, applied the term *syllable* even to a single vowel or diphthong,[3] as *α* in *ἄω* (I breathe) or *αυ* in *ἄυω* (I call out); and hence a further definition was given thus, "A syllable is an articulate sound, which is at once pronounced with one accent, and one effort of the breath."[4] Possibly there may have been a more recondite reason for the division of most Greek and Latin words into syllables, to be found in the early history of those languages. For, with certain exceptions, which will be noticed hereafter, every separate syllable had a separate origin; the *α* in *ἄω*, for instance, being derived from one source, and the *ω* from another; just as in the English word *guerdon*, the syllable *guer* is derived from one source, and the syllable *don* from another.[5] But in this part of Glossology, the grammarians of Greece and Rome were little versed. What number of vowels and consonants may be combined in a syllable, in any given language, depends on the usage of the people who speak that language. In Latin, not more three consonants can either precede or follow a vowel: and if three precede, as *s t r* in the last syllable of *monstrans*, not more than two can follow, as *n s*; or if three follow, as *r p s* in *stirps*, only two can precede, as *s t*.[6] In the South Australian language, though sylla- Syllable.

[1] Cum vocem quantitate metiamur, et syllaba in voce sit, ut in subjectâ materiâ, et quantitas triplici dimensione constituatur, longâ, latâ, altâ: necessariò quoque iisdem rationibus syllaba affecta erit; ut levatio aut pressio in altitudine, afflatio aut attenuatio in latitudine, tractus in longitudine sit.—De Causis Ling. Lat. l. 2, c. 52.

[2] *ἀ πὸ τοῦ συλλαμβάνειν τὰ γράμματα.*—Sergius.

[3] Abusivè tamen etiam singularum vocalium sonos syllabas nominamus—Priscian, l. 2, c. 1.

[4] Syllaba est vox literalis, quæ sub uno accentu, et uno spiritu, indistanter profertur.—Priscian, l. 2, c. 1.

[5] Univ. Gram. s. 338.

[6] Si tres consonantes antecedunt vocalem nonpossunt nisiduæ consequi, ut *monstrans*, nec si consequuntur tres possunt antecedere nisi duæ, ut *stirps*.—Prisciau, l. 2, c. 1.

bles may terminate in a vowel, or in one, or even two consonants, those which terminate in more than one consonant are very few, and it appears, from the vocabulary, that not more than one consonant ever precedes a vowel.[1] In the Marquesan and other insular Polynesian languages, every syllable is formed by a vowel, either alone, or preceded by a single consonant. Two consonants together, or one terminating a syllable, are unknown in those languages. Hence *Amen*, at the end of a prayer, is pronounced *Ame-ne*.[2] In the Chinese language, in which every syllable forms a word, a vowel can have before it only one consonant (or a complex consonant considered as one), and can be followed by none, except a nasal.

Degrees of quantity.

226. The division of quantity, into short and long simply, was first employed by grammarians with reference to metre; but the more philosophical glossologists observed (as Dr. Gally notices) several degrees, in each of the orders of short and long.[3] Thus Dionysius of Halicarnassus says—"There is not merely one degree of length and shortness in syllables; but among the long some are longer than others, and among the short some are shorter."[4] This he exemplifies by a progression in length, first on the short vowel *o*, as *ὀδός*, *ῥόδος*, *τρόπος*, *στρόφος*, and again on the long vowel *η*, as *ἤλατο*, *λήγω*, *πληγὴ*, *σπλὴν*. Here it is to be observed, that the several consonants which are joined in the same syllable with the vowels *o* and *η*, are so many actual, though minute additions to the vocal effort in utterance; and they are therefore described as *πρόσθηκαι ἀκουσταὶ* and *ἀισθηταὶ*, increments audible and perceptible. Similar differences may be perceived, by a nice ear, in our own language; as in the syllables *it*, *bit*, *Briton*, *spritsail*, with the short *i*; and in *idle*, *sidle*, *bride*, *stride*, with the long *i*. Mr. Walker, therefore, is not correct in his observation, "that in English we have no conception of quantity arising from anything but the nature of the vowels."[5] On the contrary, much of the beauty of our poetry depends on a due mixture of syllables rendered long or short in different degrees, by means of their consonants. It is said, that the Sanskrit grammarians make four distinctions of quantity in a syllable, which they determine by reference to the sounds uttered by different birds, and mark by a sign called *Matrang*. A consonant without a vowel is said to be in length half a matrang; a short vowel, answering in length to the note of a small bird called a *Chash*, is in length one matrang; a long vowel, answering to the note of a crow, is in length two matrangs; and a continued or very long vowel, answering to the note of the peacock, is in length three matrangs.[6] It is hardly

[1] Teichelmann, Outlines, p. 2. [2] Buschmann, Iles Marquises, p. 59.

[3] Second Dissertation against Greek Accents, s. 48.

[4] *Μήκους δὲ καὶ βραχύτητος συλλαβῶν οὐ μία φύσις, ἀλλὰ καὶ μακρότεραι τινές εἰσι τῶν μακρῶν, καὶ βραχύτεραι τῶν βραχειῶν.*—*Διον. π. συνθεσ. ονομ* s. 19.

[5] Observations on the Greek and Latin Accent and Quantity.

[6] Halhed's Gentoo Laws, Pref. p. xxv.

conceivable that ordinary discourse could be governed by such artificial restraints; but in verse, or measured prose, such a system might, no doubt, be adopted. Indeed, something like it is practised, not only by the Hindoos in reading the Vedas, and the Mahometans in reading the Koran; but by the Jews in reading the sacred Scriptures of the Old Testament.

How determined.

227. The length or shortness of syllables in any language is determined either by certain general rules, or by the practice of the best authorities. The rules of the Greek grammarians as to quantity have a particular relation to the grammatical system of their language. The Greek alphabet having two long vowels, *η* and *ω*, two short, *ε* and *ο*, and three which may be pronounced sometimes long and sometimes short, *α*, *ι*, and *υ*, Greek syllables were said to be long or short, either *φύσει* or *θέσει* (by nature, or by position). A syllable was said to be long by nature, if it was written with *η* or *ω*, or with *α*, *ε*, or *υ* pronounced long, or with a diphthong. It was said to be long by position if it was written with *α*, *ε*, *ι*, *ο*, or *υ*, followed by two or more single consonants, or by one double consonant, as *ξ* or *ψ* (answering to *ks* and *ps*).[1] All other syllables were said to be short. I speak, of course, as to the most general rules, not meaning to enter into the detail of subordinate rules or exceptions to be found in the common Grammars. The Latin rules were in like manner framed with relation to the Latin alphabet, and consequently differed in many particulars from the Greek; but they both agreed in the general principle (with certain exceptions) that a vowel followed by two consonants rendered the syllable equal in quantity to two short syllables.[2] This, however, is far from being a rule universally applicable to languages in general. Some nations acquire by habit a greater facility than others in uttering with rapidity certain combinations of articulate sounds. "A German can precipitate his voice over four or five consonants without lengthening the sound of the preceding vowel, where a Greek or Roman voice would be retarded by only two." So in English, we can easily pronounce such words as *strengthless*, *strengthener*, which an Italian could pronounce with great difficulty, if at all; and a Chinese must break each of them down into six or seven syllables, and those very imperfectly articulated. Still, in English, and many other Northern tongues, though a vowel followed by two or more consonants may remain short, the syllable containing it must necessarily be longer than if the vowel had been followed by a single consonant; for every articulation, whether vowel or consonantal, requires a separate movement of the organs; every such movement occupies a portion of time, however minute; and the time so employed on a consonant must be added to

[1] *Θέσει δὲ μακραὶ γίνονται, ὅταν βραχέος ὄντος, ἢ βραχυνομένου φωνήεντος, σύμφωνα πίπτῃ, μεταξὺ αὐτοῦ τε καὶ τοῦ τῆς ἑξῆς συλλαβῆς φωνήεντος, πλείονα ἑνὸς ἁπλοῦ, ἢ ἓν διπλοῦν.*—Hephæstion, ed. Gaisford, p. 3.

[2] Longam (syllabam) esse duorum temporum, brevem unius, etiam pueri sciunt —Quintil. 9, 4.

that of the vowel, and must consequently augment the length of the syllable.

Authority. 228. We find in all languages, that deviations take place from the most general rules, and it then becomes necessary to consider on what authority they rest. This is the case in regard to the quantity of syllables, as well as to other properties of language; and whenever it occurs, we must be guided by the example of the best writers and most accomplished speakers. "The goodness of words considered in itself," says SCHELLER, "rests on the custom of good writers."[1] When it happens that a syllable is found with different quantities in two authors, it may be proper to follow the example of the more celebrated writer, even though deviating more widely than the other from a general rule. Diphthongs in Latin are usually, but not always, long; and, agreeably to that rule, we find *præ* in *præiret* made long by Statius,—

Cum vacuus domino *præiret* Arion.[2]

But by Virgil (as well as others) it is made short—

Nec totâ tamen ille prior *præeunte* carinâ.[3]

We should, therefore, generally prefer the latter quantity, since Virgil lived in an age of purer taste than Statius, and was himself a most correct and polished writer. Sometimes the authorities are few, and not very weighty on either side. It is related of Sir James Mackintosh, that being on a visit to Cambridge, and reading in one of the colleges an inscription containing the word *academia*, he pronounced it academĭa, shortening the *i*. Professor Porson thereupon observed, "We are in the habit here of saying academīa," with the *i* lengthened. Sir James might have cited the authority of Claudian—

In Latium spretis Academĭa migrat Athenis.[4]

On the other side, the authority of Cicero might have been appealed to—

Inque Academĭa umbrifera, nitidoque Lyceo.[5]

But neither Cicero nor Claudian was of the first authority as a poet; and though the word in question was of Greek origin, a doubt might still remain; for we find it in that language written differently Ἀκαδήμεια and Ἀκαδημία.[6] Aristophanes uses the former, Plutarch and Athenæus the latter, which however may probably have been read with a long quantity on the *ι*. R. Stephanus says of the Latin word, "it varies the penultimate," and he therefore leaves the syllable without a mark of quantity.[7] A vowel is usually termed common in such a case, and with still greater reason when we find (as we some-

[1] Bonitas vocabulorum, per se considerata consuetudine bonorum scriptorum nititur.—Scheller, Styl. Latin. p. 1, c. 2, s. 1.

[2] Statius, Th. 6.

[3] Virgil, Æn. 5, 186.

[4] Claudian, Carm. 17, 94.

[5] Cicero, de Divin. 1, 14.

[6] H. Stephan. vol. iv. p. 323.

[7] R. Stephan. vol. i. voc. Academia.

times do) the same author using a syllable with a different quantity in the same word, ex. gr.—

Nullĭus addictus jurare in verba magistri;[1]

and elsewhere—

Dante minor quamvis fers te nullĭus egentem.[2]

229. That quantity being a measure of time, must essentially differ from accent, considered as a measure of tone, is self-evident. Nevertheless, these two qualities may coincide on the same syllable; it being pronounced, perhaps, somewhat longer, if accented, than it otherwise would be, and somewhat shorter if unaccented. Several causes, however, render accuracy on this point a matter of some nicety. In the first place, the rise or fall of the syllabic tone (as has been already explained) is extremely slight; whereas that of the oratorial tone, which may happen to be combined with it, may be strongly marked. In the words *honour* and *dishonour*, as occurring in ordinary discourse, the syllable *hon* may be pronounced with an equal tone, and of equal length. But if in argument these words be set in direct opposition as to their signification, the oratorial tone must be thrown on *dis*, and will render that syllable not only more elevated and more emphatic, but also longer in utterance. So, when Othello, surprised at Iago's mention of Cassio, hastily asks, "Is he not *honest?*" the syllable *hon*, having only the syllabic tone, or a very slight oratorial tone, is comparatively short in utterance. But in Iago's hesitating repetition of *honest?* as if reluctant to answer directly, the same syllable has a strong oratorial tone, and must by any skilful actor be considerably lengthened.[3] A third circumstance, which renders the correct adaptation of quantity difficult, is the diversity of habitual pronunciation in different nations and districts. Mr. Foster has dwelt on this point with great minuteness. "The English" (says he) "join the acute (accent) and long time together, as in *liberty*. The Scotch observe our quantity, and alter our accent, as lībĕrty′. They pronounce the same syllable long which we do, but they make it longer. The Irish observe our quantity and accent too, but with a greater degree of spirit or emphasis, giving to most syllables an aspiration, lī′bĕrtў. The Welsh keep our quantity and alter the accent, with a manner of voice, which Cicero calls *aspera, fracta, scissa, flexo sono*, lībĕr-ty."[4] Elsewhere indeed, he says, "We English cannot readily elevate a syllable without lengthening it;"[5] but this rule at all events does not hold good in all languages; for, as Bentley observes, the first syllable of φύσις (nature) is short, and the first of φυσίοω (to blow) is long;[6] though the former is accented, and the latter not. Relation to Accent.

230. As accent was primarily regarded only as a measure of *tone*, and quantity is without doubt a measure of *time*, so Emphasis may be Emphasis.

[1] Horatius, Epist. 1, 1, 14.
[2] Idem, ibid. 1, 17, 22.
[3] Shakspeare, Othello, a. iii. sc. 3.
[4] Accent and Quantity, pp. 38, 39.
[5] Ibid. p. 25
[6] Phalaris, p. 377.

said to be a measure of *force;* and may be distinguished (like force) into the *oratorial* and the *syllabic.* The latter I have already considered under the head of "syllabic force:" the oratorial, however, first gave occasion to the word *Emphasis*, which is derived from the Greek ἐμφαίνω (to indicate); because, in the use of emphatic sentences or words, something more is usually indicated than the same words if unemphatic would signify.[1] This is well illustrated by Quintilian in Cicero's appeal to the personal clemency of Cæsar, on behalf of Ligarius. "If in this thy great fortune," says the Orator to the Conqueror, "there were not as great a clemency, as thou possessest in thyself—in *thyself* I say, and I know what I am saying—that victory would be clouded with most bitter grief." Here the emphatic word *thyself* clearly indicated that less noble-minded men were urging Cæsar to vengeance.[2] Take, to the same effect, two examples in modern history:—When that benevolent sovereign Louis XVI. was subjected to the mockery of a trial before some of the vilest of men, the brutal President of that infamous tribunal said to him, "Vous avez fait couler le sang."[3] The King, who had till then borne himself with dignified composure, instantly and loudly exclaimed, "Non, Monsieur, ce n'est pas *Moi*, qui ait fait couler le sang."[4] It has been said by an Englishman who was present at the painful scene, that the emphasis with which the insulted monarch pronounced this sentence, and particularly the expressive *Moi*, made it echo through the hall, and seemed to startle the guilty consciences of the real criminals. At a subsequent period, and on a very different occasion, a single syllable forcibly uttered drew admiration even from the unbending spirit of Buonaparte. At the time of his treacherous plot for seizing on the Spanish Peninsula, he had summoned from Lisbon to Bayonne a deputation of Portuguese, at the head of which was the Count DE LIMA. On receiving them in public, Napoleon asked the Count whether the Portuguese did not wish to become Spaniards. "At these words" (says the Abbé DE PRADT), "I saw the Count De Lima, swelling to ten feet in height, planting himself in a firm position, placing his hand on the guard of his sword, and answering, with a voice that shook the room, "No!" Napoleon the next day said, in conversation with a general officer, "The Count De Lima yesterday gave me a superb No." In the former of these examples, the indignant *I* of Louis XVI. indicated, in a manner not to be mistaken, the President of the Assembly and his base accomplices, as the true authors of the bloodshed which had desolated France. In the case of the Count De Lima, that noble Portuguese

[1] Amplior virtus est ἔμφασις altiorem præbens intellectum, quàm verba per se, ipsa declarant.—Quintil. l. 8, c. 3.

[2] Si in hâc tantâ tuâ fortunâ lenitas tanta non esset quantam tu per Te, per *Te* inquam (intelligo quid loquar) acerbissimo luctu redundaret ista victoria.—Pro Q. Ligario, s. 5.

[3] You caused blood to be shed.

[4] No, sir, it was not *I* that caused blood to be shed.

indicated, by his emphatic *No*, that he and his countrymen were not only not desirous of being extinguished as a nation, but were prepared to resist to the last extremity so unprincipled an attempt.

Relation to Tone and Time.

231. It is observed by Mitford, that in the English language, "Accent" (by which he means a rising tone) "is inseparable from emphasis: and that emphasis has also a connection with quantity; insomuch that it may sometimes be said to create a long time; more especially in monosyllables."[1] We have a striking instance of this in the line—

Not to know *me*, argues yourself unknown,[2]

where, in the edition of 1669, printed under Milton's own correction, the emphatic *me*, is printed MEE, evidently to mark its length. And when the vowel is necessarily short, it sometimes extends even to semivowel consonants, as in the word *Death*, in the opening of Paradise Lost—

——— The fruit
Of that forbidden tree, whose mortal taste
Brought *Death* into the world.[3]

With regard to the effect of emphasis on tone, Mr. Bell accurately observes, "That the more *emphatic* an inflexion is, the lower it begins when it is called *rising*, and the higher it begins when it is called *falling*."[4] Thus (says he) "in the indignant utterance of the pronoun I (by Cassius)—

"*I*, an itching palm![5]

the voice must begin considerably below the middle tone, to prevent its squeaking and cracking when beyond manageable limits."—"And to form an emphatic falling inflection, as in the strongly assertive, boastful utterance of the same pronoun—

"Be buried quick with her, and so will *I*,[6]

the inflection must begin considerably above the middle tone, or it will not have space to descend without croaking hoarsely beyond vocalizing limits."[7] This observation, however, as well as that of Mr. Mitford, relates to oratorial and not to syllabic emphasis.

Pause grammatical.

232. Hitherto I have spoken only of the *Sounds* of speech; but *Intermissions* of sound are also necessary in the communication of our thoughts and feelings. These intermissions occurring in speech are termed *Pauses*. Now in the communication of our thoughts, that is, in matters of reasoning, pauses serve to mark the *grammatical* arrangements of our sentences. This, therefore, we may call a *grammatical* pause. If we say, for instance, "God is infinite," we utter a simple sentence, and we may mark its conclusion with a period, from the Greek περίοδος, which Cicero renders *ambitus*, or *circuitus*:[8] and the same, if we say, "Man is finite." At the end of each

[1] Harmony of Language, p. 76.
[2] Milton, Par. Lost, 4, 830.
[3] Milton, Par. Lost, 1, 3.
[4] Principles of Speech, p. 261.
[5] Shakspeare, Jul. Cæsar, a. iv. sc. 3.
[6] Ibid., Hamlet, a. v. sc. 1.
[7] Principles of Speech, p. 262.
[8] Orator. s. 61.

sentence there is, or ought to be, a pause, the sound being intermitted. We make, indeed, a slight intermission of sound between every word, but that is so extremely minute, as to be scarcely perceptible; on the contrary, the pause at the end of a sentence must be distinctly made by all persons, in all states of life, to render themselves intelligible: and this, whether the sentence be simple, like the two above stated, or as complex as the first sentence in Thucydides. Let us then render the two sentences complex, by developing the idea expressed in each, thus, "God is infinite in power, in wisdom, and in love; but man is finite in all these energies." Here we see the two simple sentences combined into one. There is a pause between each of the two portions, though less than if either stood singly; and there are still minor pauses after the words "power," and "wisdom:" all which are necessary to the full and clear expression of the thought meant to be communicated. Again, the thought may be expanded into an argument, thus: "If God be infinite in power, in wisdom, and in love, and man be finite in all these energies, how can mere human power measure the power of the Almighty, or mere human wisdom comprehend the wisdom of the All-wise, or mere human love appreciate the love which embraces at once the loftiest and the meanest of created beings?" The different portions of this and of all other complex sentences require, for their clear and forcible utterance, pauses of different lengths; the relative proportions of which it may not always be easy to adjust. Speaking generally, the languages which afford a large scope to the inflection, derivation, and composition of words, must furnish means for complexity of sentences; and may consequently be expected to adopt a variety of pauses. Now, the Greeks possessed a language extremely rich in this wealth of words, and their poets, orators, historians, and philosophers produced from its stores works of immortal genius. Yet so little had their grammarians studied this part of glossological science, that they distinguished only two subordinate members of a period; and these they named *κόμματα* and *κῶλα*, construed by Cicero *incisa* and *membra*,[1] and giving name to our *commas* and *colons*. To these we have added the *semicolon*: and our ordinary Grammars have adopted the absurd rule, that the comma requires the shortest pause, the semicolon a pause double that of the comma, the colon double the semicolon, and the period double the colon; on which, however, Bishop Lowth judiciously observes, "that in all cases the proportion of the several points in respect to one another, is rather to be regarded, than their supposed precise quantity, or proper office when taken separately."[2]

Impressive.

233. So much for the grammatical pause; but a pause may have a different and far more impressive effect, when it serves to confirm and to strengthen the feelings expressed by the words which it follows. This latter sort of pause, then, I would call the *impressive*. The occasions on which it may be introduced, and the different

[1] Orator s, 62. [2] English Grammar, ed. 1762, p. 171.

lengths of time which it may occupy, are as various as the passions which it serves to mark. I will cite a few examples, with the usual sign — for the pause.

Cicero pauses, with *indignation*, at the mention of the Senate's having offered to treat with Antony, then a rebel in arms against their lawful authority—"But we have sent ambassadors to him!—Miserable that I am! I who have always been the Senate's eulogist, why am I now compelled to reproach it?"[1]

The poet thus describes Satan pausing, in *gloomy melancholy* at the sight of his fallen comrade—

> If thou beest he—But oh! how chang'd!—how fall'n![2]

The *agitation* of crime is seen in the hurried pauses of Lady Macbeth, whilst her husband is murdering Duncan—

> ——— Hark!—Peace!—
> It was the owl that shriek'd——.[3]

The anxious *trepidation of intended guilt* is still more strikingly depicted in the hesitating pauses of King John, when hinting his bloody purpose to Hubert—

> I had a thing to say—But let it go.

And again—

> Good Hubert—Hubert—Hubert—throw thine eye
> On yon young boy—I tell thee what, my friend—
> He is a very serpent in my way.[4]

Lastly, the *awful solemnity* of a pause was never, perhaps, more strongly felt, than it is in Milton's description of the Lazar-house, where, amidst the dreadful train of human maladies, in all their ghastly forms—

> ——— Despair
> Tended the sick, busiest from couch to couch;
> And over them triumphant Death his dart
> *Shook*—but delay'd to strike.[5]

There is a third kind of pause, which we may call *prosodial;* but as its effect relates to versification alone, it will be best noticed under the head of Prosody.

Harmony.

234. Before I conclude this chapter, however, it may be proper to notice some terms relating to this part of Glossology, which eminent writers have employed either vaguely, or with some peculiar and unauthorized signification. And first, in reference to Tone, I have noticed above that Plato uses the word ἁρμονία (harmony) for the elevation and depression of the voice. This, however, was only his peculiar application of it to language. The ancient meaning was far more comprehensive, denoting any fitness or agreement of things, from ἄρω, to fit. Hence Homer uses ἁρμονία for the fitting of planks

[1] In M. Anton. Phil. 7, 4. [2] Par. Lost, 1, 84. [3] Macbeth, a. ii. sc. 2.
[4] Shakspeare, K. John, a. iii. sc. 3. [5] Milton, Par. Lost, 11, 489.

in a ship;[1] and elsewhere for the compacts binding men together, which the Gods were called to witness.[2] And in the Homeric hymns the Goddess Harmonia seems to represent the general fitness of things in the universe.[3] Harmony, therefore, is improperly applied to the degrees of a single quality, for instance Tone, which constitutes what Mr. Steele and Mr. Mitford more properly call the "*Melody* of Speech;"[4] whilst the latter seems to mean by the "Harmony of Language," a pleasing result of all its qualities judiciously combined. Even this, however, is by no means what is meant by harmony in its modern application to music; for in that art it signifies the fit adaptation of concurrent notes (that is tones) in different parts, of one or more instruments or in voices of different pitch, with or without instruments: and *that* in certain mathematical proportions. And as the musical acceptation of the term is so well and so generally known, it would be advisable not to apply it in a different sense to speech; whilst the term melody, as used by the two glossologists above-mentioned, agrees well enough with the use of the same term in music; and moreover answers to the terms *μέλος* and *ἐυμέλεια* of Dionysius of Halicarnassus.[5]

Cadence.

235. In respect to time, the word *Cadence* has, I think, been injudiciously adopted by some writers for rhythm. Cadence is used, in the standard works on music, to signify a certain progression of sounds at the end of a piece, without which the hearer would experience a sense of incompleteness. It is derived from the Latin *cado*, to fall, and is alluded to in the beautiful speech of the enamoured Duke to the musicians—

> That strain again—it had *a dying fall!*
> O! it came o'er my ear, like the sweet south,
> That breathes upon a bank of violets,
> Stealing and giving odour.[6]

Mr. Steele uses it as analogous in speech to a *bar* in music, which is a measure of time; nevertheless he calls it *emphatic*, because, according to him, it is determined by the *arsis* and *thesis*, the raising and lowering of the hand or foot, in beating time; the raising being termed by him *light*, and the falling heavy.[7] Mr. Mitford, though he does not confound cadence with emphasis, does with rhythm. "Ῥυθμὸς," he says, "which the Latins call *Numeri*, may perhaps in

[1] Γόμφοισι δ' ἄρα τήν γε καὶ ἁρμονίησιν ἄρηρεν.
Odyss. 5, 248.

[2] Ἀλλ' ἄγε δεῦρο θεοὺς ἐπιδώμεθα, τὸι γὰρ ἄριστοι
Μάρτυροι ἔσσονται καὶ ἐπίσκοποι ἁρμονίαων.
Iliad, 22, 254.

[3] Αὐτὰρ ἐὐπλόκαμοι χάριτες, καὶ ἐὔφρονες Ὧραι,
Ἁρμονίη θ', Ἥβη τε, Διὸς θυγάτηρ τ' Ἀφροδίτη
Ὀρχεῦντ'. Hymn. ad Apol. Pyth. ed. Ilgen. p. 10.

[4] Prosodia Rationalis, p. 24. Harmony of Language, p. 11.

[5] De Verbor. Composit. ss. 13, 14.

[6] Shakspeare, Twelfth Night, a. i. sc. 1.

[7] Prosod. Ration. p. 24.

its largest sense be most nearly expressed in English by the word *Cadence*." And again, "*Cadence* is determined by the quantity of time employed in the pronunciation of syllables."[1] This word having a distinct signification in the art of music, I think (as I said of harmony) it should not be applied, in a sense totally different, to speech. And generally speaking, as a thorough knowledge of any language cannot be obtained without attention as well to the tone, time, and force of its utterance, as to its articulations, it becomes necessary that the terms used to express these qualities, and their respective modifications, should be well defined, and that they should not be employed with a variety of significations.

[1] Harmony of Language, pp. 10, 11.

CHAPTER IX.

OF INTERJECTIONS.

Application of Principles.

236. HAVING taken a general view of the various systems of speech, which, under the name of *Languages*, *Dialects*, and *Idioms*, it is the province of Glossology to examine and to compare, and having explained their material elements, namely, *Articulation*, *Accent*, *Quantity*, and *Emphasis*, I proceed to inquire how mankind, in ages and countries near and remote, have applied to speech, so constituted, the principles of universal grammar. Those principles, I have elsewhere said, are developments of the *idea* of language (that is, of language considered universally) as "a signifying or showing forth of the mind."[1] But for the readier understanding of the disquisitions about to be entered upon, it may be expedient to state more precisely the meaning here attached to the terms "Mind," and "signifying or setting forth."

Mind.

237. First then, as to *Mind*. This word is the Anglo-Saxon *mynde*, which was no doubt taken from *mente*, the ablative of the Latin *mens*, and that probably from the same root as the Sanskrit *men* or *man*, explained by WESTERGAARD, *putare*, *credere*, *opinari*, *cogitare*, *meminisse*, *nosse*, *scire*;[2] and by SCHOEBEL, *penser*, *réfléchir*, *méditer*, *se souvenir*, *croire*, *opiner*, *entendre*:[3] and a like variety of significations is found in its derivatives, as well Latin, Italian, and Spanish, as Gothic, German, Swedish, Danish, &c. In English, Johnson gives six explanations of it as a substantive, and three as a verb. I shall mention two senses, one limited and the other comprehensive, which have afforded occasion to different grammatical systems. In the limited sense, *mind* is applied to the faculty of *reason* in contradistinction to *feeling*: it is the power by which we perceive, distinguish, know, reflect, foresee, conjecture, judge; but not that by which we enjoy pleasure, suffer pain, or entertain fear, hope, desire, aversion, or any other passion or emotion. In this limited sense it is used by Milton, when he makes Satan say—

> ——— What pow'r of *mind*,
> *Foreseeing* or *presaging* from the depth
> Of knowledge, past or present, could have fear'd,
> How such united force of gods, how such
> As stood like these, could ever know repulse?
>
> *Paradise Lost*, 1, 626.

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[1] Univ. Gram. s. 51. [2] Radices, Sansk. p. 192. [3] Analog. Constit. p. 88.

So, when Uriel speaks of the desire to *know* the works of God, he adds—

> But what created *mind* can *comprehend*
> Their number, or the *wisdom* infinite
> That brought them forth? *Paradise Lost*, 3, 705.

But in a more comprehensive sense, the word *mind* includes all our incorporeal faculties, and is used in simple contradistinction to the *body*. Thus Lear says—

> ——— When the *mind's* free,
> The *body's* delicate. *Shakspeare*, Lear, a. iii. sc. 4.

So Petruchio—

> For 'tis the *mind* that makes the *body* rich.
> *Shakspeare*, Taming the Shrew, a. iv. sc. 2.

And Milton, in his pensive meditation speaks of—

> The immortal *mind*, that hath forsook
> Her mansion in this *fleshly* nook. *Penseroso*, v. 91.

If we adopt the narrower view of mind as the basis of grammar, we must found that science on logic exclusively; that is to say, we must consider language as a signifying or showing forth, not of our whole internal consciousness, but of a certain limited part only. In this view I cannot acquiesce; for I understand by the ideal conception of language above stated a showing forth of the *whole* mind; and I think a slight degree of observation and reflection will convince any one, that if we regard only our reasoning powers, we shall leave untouched a most important and interesting section of the philosophy of language. Moreover, in the greater part of life it is practically impossible to separate the faculties of perceiving, distinguishing, and knowing, from those of loving, desiring, and enjoying, or their respective contraries. They act together, at the same moment, on the same individual, conscious being, in the closest communion, mingling with and modifying each other; so that, except in the profoundest depths of scientific meditation, or in the unbridled passions that touch upon madness, it is difficult to estimate precisely the preponderance of thought or feeling in any conscious state of the human mind. This difficulty will be still more obvious, when we reflect how shadowy is the line between the conscious and unconscious parts of our mental being. And here I must again advert to a remark in one of my earliest publications, which still appears to me pregnant with important consequences in the philosophy of mind, and consequently in the philosophy of language. I then said, " the frame of the mind has a like unity and a like variety with that of the *body*. If any strict line of distinction could be drawn, one would suppose it might be between the fixed and the fleeting parts of our nature. In a general view, we can readily separate strong feelings, clear notions, marked events, from the thousand nameless affections, and vague opinions, and slight accidents, which pass by us like the idle wind. Yet even these latter are gradations in the ascent from nothingness to infinity; these dreams,

and shadows, and bubbles of our nature are a great part of its essence and the chief portion of its harmony; and gradually acquire strength and firmness; and pass, by no perceptible steps, into rooted habits and distinctive characteristics."[1] It has been truly said, that "the unit of thought is a judgment;" but our incorporeal being (to say nothing of its spiritual character) includes not only *thoughts* but *feelings*; and the *unit of feeling* is an *emotion*. From what I have said, however, it will be obvious, that the unit of consciousness may not only be made up of both faculties in various proportions, but may be either well or ill defined. It may be a slight bias of opinion, or an unalterable conviction of mathematical truth; the fleeting shadow of a momentary wish, or the fixed resolution of a hero or a martyr. When once a thought or a feeling becomes a fact of consciousness (and not before), it may be shown forth by some external sign.

Signs.

238. Now, these signs are various—a gesture, a look, a frown, a smile, a sound of the voice, inarticulate or articulate. Hence Homer gives irrevocable force to the nod of Jove—

> . . . . δυ γὰρ ἐμὸν παλινάγρετον, δυδ' ἀπατηλὸν
> Οὐδ' ἀτελεύτητον γ', ὅ, τι κεν κεφαλῇ κατανεύσω.
> For that can never be recalled, nor vain,
> Nor ineffectual, which my nod confirms. *Iliad*, 1, 526.

And the effect of smiles is admirably described in the exquisite lines of my old and dear friend, Charles Lamb—

> Your smiles are winds, whose ways we cannot trace,
> That vanish and return, we know not how,
> And please the better from a pensive face,
> A thoughtful eye, and a reflecting brow.
>
> *Sonnet to Miss Kelly.*

But the vocal signs which constitute speech are far more complex in their nature. It is a common error to regard words alone as the only vocal signs of the mind; whereas the finer shades of consciousness both in thought and feeling are frequently signified by the simpler elements of voice. A slight change in articulation, a variation of tone, a lengthening or shortening of the time of utterance, a more or less forcible emphasis, may indicate to the hearer either a diversity of feeling in the speaker, or a difference in his thoughts. Still it is to be remembered that these sounds, whether simply elementary or combined into words, are but material instruments which the mind employs. They do not *represent* the mind, as the picture of a man represents a man; they merely *indicate* its state and acts; and this they may equally do, whether the state or act be one of feeling or of thought; and whether the sign be a simple elementary sound, or a combination of such sounds in a word or words.

Grammatical Systems.

239. Of the opposite grammatical systems which are built on the limited and comprehensive significations of the term *mind*, the former assumes that there can be no philosophical analysis of language but

[1] Remarks on Local Scenery, vol. ii. p. 331.

that which is confined to its expression of our thoughts, that is, to the reasoning faculty. Consequently, on this theory, *sentences* are only *enunciative*, and interjections must be excluded from the parts of speech; the latter system, on the contrary, extends its analysis to the whole actual state of the human mind, made up (as every one's daily experience shows that it is) of a complexity of thoughts and feelings, which we only distinguish as such by their relative preponderance.

240. Whether or not the word *sentence* be well chosen, as including both *enunciative* and *passionate* forms of speech, (that is to say, expressions of *thought* and of *feeling*, as distinguished from each other,) it is scarcely worth while to dispute. Etymologically, it comprehends both, inasmuch as it is derived from the Latin *sentio*, which is primarily to *feel*, and secondarily to *think*. Juvenal, speaking of his notion of a great poet, says— Sentence.

> Hunc, qualem nequeo monstrare, et *sentio* tantum.
> One whom I can't point out, but only *feel*.[1]

On the other hand, Euathlus argues against Protagoras—Si judices pro causâ meâ *senserint*, nihil tibi ex sententiâ debebitur. "If the judges *decide* in my favour, nothing will be due to you by their sentence."[2] But it must be confessed, that in modern usage, a sentence is more generally understood, both grammatically and judicially, to imply an assertion, that is, an act of the judgment. Still it may not be improper to distinguish between those sentences which are purely enunciative, and those in which the assertion is modified by an emotion.

241. The nature of *interjections* must be considered more at large. In a treatise on Universal Grammar, which proceeds by *deduction* from the principles first in the order of science, it is advisable to begin with those parts of speech which relate to the reasoning faculty; and assuming a judgment or proposition as the unit of thought, to treat first of its necessary constituents, the noun and the verb, and then of their possible accessories, the preposition, conjunction, adverb, &c., and finally (if at all), to notice the interjection, as the exponent of the sentient faculty; and this method I accordingly followed in my former Treatise. But as I am now to proceed by *induction* from the systems which have actually been adopted, as well in the most uncultivated as in the most refined nations, it seems proper to trace the grammatical principles in their natural development, beginning with the first articulate cries of the infant or the savage, and rising by imperceptible gradations to the finished productions of the orator or the poet. In this view, since our emotions precede our judgments, the interjection, instead of being the last object of examination, should first claim our notice; and I therefore agree with M. DE BROSSES, "that among the eight parts of speech the first is not the noun substantive, as people commonly suppose, but the interjection, which expresses our sensa- Interjections.

[1] Satira, 7, v. 56.

[2] Aul. Gell. l. 5, c. 10.

tions."[1] M. COURT DE GEBELIN has still more accurately distinguished the place of this part of speech. "The grammarian" (says he) "should place interjections last; but the etymologist should begin with them, because they (often) furnish the origin of words whose filiation he seeks; they form an energetic source of language; and without the knowledge of them he would make vain efforts to give his researches the depth and certainty which they ought to have."[2]

Defined.

242. An interjection has been defined, "a part of speech, showing forth a human feeling without asserting it,"[3] or rather, without asserting anything whatever. It is therefore no part of a proposition, it is no element of the unit of thought; but it does not follow from these premises that it may not have *relation* to thought, or that it may not even *modify* the proposition or propositions to which it relates. I will illustrate my meaning by two examples; first, the opening of Horace's pathetic ode—

> Eheu! fugaces, Postume! Postume!
> Labuntur anni.[4] *Horat.* Carm. l. ii. 14, 1.

Here is only one proposition directly asserted, "that the years of our life flow on," *labuntur anni*, a truism which, if it stood alone, would certainly add but little even to our knowledge, and nothing at all to our feelings. It becomes somewhat more expressive when we join the adjective *fugaces*, amounting to the implied proposition that our years are rapid in their flight; but when these propositions are introduced by *Eheu!* they assume a degree of interest from the feelings of the poet; and when to this is added and repeated the vocative *Postume! Postume!* the force both of *labuntur* and of *fugaces* is doubly augmented, by their relation to the sorrow of the person so tenderly addressed. And it will be observed that these vocatives are quite as interjectional in their nature as the word *Eheu!* for they assert nothing whatever, and form no part of any proposition.

My other example is from Theognis—

> Ζεῦ πάτερ, εἴθε γένοιτο θεοῖς φίλα.
> Oh, Father Jupiter! would that it were pleasing to the gods!

Here εἴθε is plainly a mere interjection expressive of wishing; it asserts nothing; and yet it modifies the verb γένοιτο by causing it to be put in the optative mood. "Voti natura postulat" (says Hoogeveen) "ut optandi modo jungatur."[5]

Necessary.

243. I have elsewhere shown that interjections exist in the Hebrew and Greek, in the Latin and its derivatives, and in several languages of German origin; and I shall presently show their use in the mono-

[1] Entre les huit parties de l'oraison, les noms des substantifs ne sont pas la première, comme on le croit d'ordinaire; mais ce sont les interjections, qui expriment la sensation du dedans.—Formation Méchanique des Langues, 1, 201.

[2] Monde Primitif, vol. ii. p. 352. [3] Univ. Gram. s. 408.

[4] Alas! O Postumus! O Postumus!
The fleeting years glide by.

[5] Doctrina Partiail. ed. Schütz. ed. 1788, p. 271.

syllabic languages of China, Tonquin, Siam, and Burma; in numerous polysyllabic tongues, Asiatic, African, American, Polynesian, and Australian; and in the European tongues not previously specified, as the Swedish, Danish, Russian, Wallachian, Gaelic, &c., from all which an *inductive* proof may be fairly drawn, that the interjection, as above defined, is a part of speech essentially necessary to human language in general.

Appellations.

244. It has been known, indeed, by many different appellations. The first Greek grammarians called it Ἐπίῤῥημα, thereby confounding it with the class of adverbs; some authors, however, applied to it the more appropriate term of Ἐπίφθεγμα (exclamation). The early Latin writers used the word *Interjectio* in a very different sense, applying it only to a short incidental reflection thrown in between the parts of a narrative; as when Cicero, relating the slaughter of Clodius by one of Milo's slaves, throws in the passing remark, that in defending their master they only did what every master would wish his slaves to do.[1] But Priscian, following some of his immediate predecessors, employed this word to designate a part of speech which is thrown in by way of exclamation, under the impulse of any passion of the mind.[2] The Welsh term *Taflodiaid* seems to be a mere translation of the Latin, from *taflio*, to throw. The German *Zwischenwort* seems to be meant for a translation of interjection, but *Empfindungswort* signifies a word of sentiment or feeling; and the Danish *Udra absord* is literally "a word of exclamation." Either of the two latter would convey a tolerably accurate impression of the proper effect of this part of speech; but it would scarcely prevail in Europe generally over the word interjection, which is so much more euphonious, and has been for several centuries adopted by most literary nations.

Relation to Organs.

245. It is contended by some writers that there is a definable relation between certain affections of the mind and particular organs of speech. According to M. DE BROSSES, "the voice of *Pain* strikes on the lower chords, it is lengthened out, aspirated, and deeply guttural. Where the mental pain is softened into *Affliction*, the voice becomes in some degree *nasal*. The voice of *Surprise* touches the vocal chord at a higher point—it is free and rapid; that of *Joy* is equally rapid, it is often repeated, and is less short. The voice of *Disgust* and *Aversion* is labial; it strikes on the higher part of the vocal organ, at the end of the chord, and with a protrusion of the lips. The voice of *Doubt* and *Dissent* is nasal; the former being the longer continued, the other short, and with a marked movement; and generally the nasal sound expresses negation."[3] The examples which the learned President cites in support of these statements are

[1] Fecerunt id servi Milonis—quod suos quisque servos in tali re facere voluisset. —Orat. pro Milone, s. 10.

[2] Voces quæ cujuscunque passionis animi pulsu per exclamationem interjiciuntur.—Priscian, Inst. Gram. l. 15, c. 7.

[3] Mechanisme des Langues, tom. i. pp. 203, 206.

taken from the French, Latin, and Italian languages only, and are therefore too few to afford a general induction applicable to all languages; but they may deserve notice, as suggestions to future observers, in tracing the effect of the laws of mind on the vocal organization.

Modes of Expression.

246. There are in most languages various modes of expressing the feelings interjectionally; as first, by imperfect consonantal murmurs, such as h'm! st!—secondly, by vowel articulations, as A! ah! ha! O! oh! ho!—thirdly, by certain syllabized sounds, combining the vowel with the consonantal, as *Poh! Pshaw! Pape! Euge! Hem!* fourthly, by some of the former joined to words, as *O dear! Hei mihi!* Οἴμοι τάλας! *Ach ich unglücklicher!*—fifthly, by abbreviated phrases, as *Prithee!* abbreviated from "*I pray thee*," *Zounds!* from "*by Christ's wounds*," *Ædepol!* from "*per ædem Pollucis*," or "*me Deus Pollux adjuvet*"—sixthly, distinct verbs or nouns, as *hark! peace! pax! O yes!*—and lastly, entire phrases, as "Amabo *te!*" "God bless me!" "*Vita Deûm immortalium!*" Of the first class, I have said I should scarcely rank such half-uttered sounds among parts of speech;"[1] yet we find them used by Terence and Cicero, and acknowledged as interjections by some able grammarians. On the second, third, fourth, and fifth classes there can be no doubt. The sixth and seventh are often denied a place among interjections. Thus, VOSSIUS says, "there are other words, which, although they evince an affection of the mind, do not, however, belong to this class, as *malum!* which CŒLIUS CALCAGNINUS, l. 2. epist. 8, excludes from the number of interjections. But it is an ἐπιφώνημα by interposition, as DONATUS has noticed on several passages of Terence; and the same reasoning applies to *miserum! infandum! nefas!* and others."[2] What the precise grammatical function of an ἐπιφώνημα by interposition may be, or how far it may differ from an interjection, I cannot pretend to say; but when any word showing forth an emotion of the mind, be it noun, verb, or other part of speech, is either thrown into a sentence, or placed at its beginning, more especially if not connected with it grammatically, I think it may not improperly be called an interjection, as it is in fact called by many grammarians, in different countries. This is the doctrine of PRISCIAN,[3] which he instances in the line—

> Navibus, *infandum!* amissis unius ob iram.[4]
> Our ships, O monstrous! lost through fault of one.

where the verbal adjective, *infandum*, however it may be explained elliptically, as part of a separate sentence, is here in fact thrown into the principal sentence interjectionally. Priscian adds, that "one or more" words may be so applied, "singulæ vel plures." Nor is this peculiar to the Latin language, of which he treats; for Mr. MARSDEN,

[1] Univ. Gram. s. 412.
[2] De Analogia, 1, 2.
[3] Priscian, l. 15, c. 7. Aliæ tamen quoque partes, singulæ vel plures, solent interjectivè proferri, ut Virgilius, in 1 Æneid; *infandum!* pro interjectione protulit.
[4] Virgil, Æneid, 1, 251.

enumerating the Malayan interjections, observes, "that in some instances the exclamation itself consists of more than one word, as *Hei-pada-ku!* woe is me!" Even where it is a single word in one language, the correspondent exclamation in another language often comprises several words; as the Turkish interjection *sôlah!* is expressed in French by *allez-vous-en!*[2] for as the feelings themselves have no distinct gradations, nor any positive separation from each other, so the modes of expressing them are purely arbitrary. One person breathes out his passion indistinctly; another fashions its expression into syllables and words. In one language a feeling is indicated by a simple vowel; the same feeling is expanded by the idiom of another language into a phrase or an insulated sentence. The examples already given, and those which I shall presently adduce, will show how impossible it is to fix one and the same mode of expressing in all languages any particular shade of emotion or passion. More especially would the simple articulations be unfit for such a purpose, since in many languages they undergo various and even opposite changes of signification. Hence SUIDAS and H. STEPHANUS give to the Greek α the effect of expressing admiration, consternation, indignation, and commiseration, and of deterring, dissuading, reprehending, wishing, and rejoicing. So MARTINEZ says of the Spanish *ah! ay! o!* that they denote sorrow, joy, indignation, or astonishment.[3] Nor must we be surprised to find that CICONIO ascribes to the Italian *ah!* and *ahi!* the expression of more than twenty different affections;[4] for the effect of an interjection depends far less on its articulations than on the *tone*, *time*, and *force* with which it is uttered. "Their accents," says Priscian, speaking of interjections, "are not certain, for they are varied according to the nature of the feeling excited."[5] And I have heretofore observed, that a slight degree of elevation or depression, of length or shortness, of weakness or force, may indicate a marked difference in the emotion producing it—a difference felt by infants long before they can distinguish articulate sounds; and even by domestic animals, to whom articulation is an unfathomable mystery.

Imitative sounds.

247. Some grammarians have reckoned among interjections certain sounds, articulate and inarticulate, which are merely intended as imitations of other sounds, not expressing any human passion or affection. These, however, do not fall under the proper definition of an interjection, though they may sometimes be introduced into discourse, as nouns, verbs, or the like. "If an interjection" (says VOSSIUS) "be the sign of a mental affection, as Charisius admits it to be, the sounds produced by irrational animals cannot be reckoned in this class. Charisius, therefore, improperly enumerates under it *trit*, which in the 'Corollaria' of Nævius is meant to represent the squeak of a mouse.

[1] Malay. Gram. p. 97.
[2] David's Gram. Turk. p. 110.
[3] Gram. Espagn. . 177.
[4] Univ. Gram. s. 413.
[5] Accentus (interj ctionum) non sunt certi—quippe pro affectus commoti quantitate confundantur in eis (iuterjectionibus) accentus.—Priscian, l. 15, c. 7.

In the same light we may consider *βρεκεκέξ*, used by Aristophanes for the croaking of frogs: and the like may be said of sounds caused by inanimate bodies, or even by mankind, when they have no distinct signification, and express no mental affection."[1] So far Vossius—but on this subject I shall speak at large in a future chapter.

Classification.

248. As it is impossible to reduce the infinite variety of feelings, emotions, and passions, which affect mankind, to a strict and minute classification, so neither can the interjections which express those movements of the mind be minutely and strictly classified. Yet a general survey of the interjections and interjectional forms, in a variety of languages, will suffice to show that they have their source in feelings common to the whole human race. At the same time it will be seen, that if nouns and verbs are sometimes used interjectionally, simple interjections pass no less frequently into verbs or nouns, with long trains of derivatives, in the same or cognate languages. Bishop WILKINS' distinction of interjections into *solitary* and *social* will form a first step towards an arrangement of them; the former being (as he explains them) those used by us when we are alone, or not directly tending to discourse with others. In the first, the individual gives forth a sound evincing some change in himself; in the other, he designs to procure some mutation in his hearers.[2] Even this primary distinction, however, is not to be taken strictly, as if the same interjection, which we might utter in solitary pain, could not also be used so as to excite the sympathy of others; or as if the pleasant companionable laugh might not sometimes break out, in our moments of joyful recollection, when alone.

Solitary, painful.

249. I have now to show that interjections of the several kinds above described are in fact to be found in languages the most unconnected, locally and historically. I shall begin with those which the good bishop calls *solitary*, and of which the earliest uttered express pain. These gradually pass from simple articulations, more or less accentuated, prolonged, and emphatic, to distinct words single or combined. Of such I have elsewhere instanced the English *Ah! Oh! Alas! Welladay! Woe's me!* the Scotch *Waly, waly! Wae's my heart!* the Anglo-Saxon *Wa! Wala! Walawa!* the Gothic *Wai!* the Welsh *Gwai!* the Greek *Οὖαι, ἆ, αἲ, παπποῖ, παπαῖ, ἰὼ*; the Latin *Ah! oh! io! væ! heu! pape!* and the Italian *Ah! ahi! ahi-lasso!*[3] Interjections of the same character are to be found in every other language that I have been able to consult. Thus we have in French, *Ah! Oh! Hai! Hélas!*[4] in Spanish *Ah! Ay! O! Ah que disgracia! Ay que pena! O desdechado de mi! O Cielos!*[5] in Portuguese *Ay! Ay de mime! Mén Déos!*[6] in German, *Ach! Weh! au! auweh!*[7] in Danish, *Aa! ak! o! desværre!*[8] in Swedish, *Ack! ack*

[1] Vossius, De Analogia, l. 4, c. 28.
[2] Real Character, p. 308.
[3] Univ. Gram. ss. 413, 418.
[4] Court de Gebelin, vol. ii. p. 355, &c.
[5] Martinez, p. 177.
[6] Vieyra, p. 120.
Nochden, Elem. p. 108.
[8] Dansk. Ordbog. ad voces.

himmel! ajda! var! ve mig![1] in Gaelic, *Och! och mo chreach! mo thruaidh!*[2] in Russian, *Uvue! Ach! Ai!*[3] In Hebrew there are interjections answering to our *O! Alas! Woe!*[4] in Arabic to *Ah! Alas!*[5] in Persian to *O! Alas!*[6] in Turkish to *Oh! Ah! Alas! Woe!* (*a hai, derigh, eivah, behei, ah, vaï!*[7]) in Armenian to *Oh! alas! woe be to me! wretch that I am!*[8] in Sanscrit to *Oh sad! woe! alas! ah!*[9] in the mixed Indian to *Ah me!* (*hay ma!*)[10] in the Tamulic there are different interjections of weeping and grieving.[11] In Chinese *Ee!* and *Oo-hoo!* express grief;[12] in the Annamitic of Tonquin and Cochin China, *Thu ung-hé! Kho-hé! cha-oi!* and *hi-oi* express grief,[13] and *ho-i-heu-heu!* lamentation;[13] in the Thai language of Siam we find no less than six interjections described as *exclamatio doloris*; *o infortunium! o cor meum! o miseria! o instabilitas rerum!*[14] in the Burman language we find an interjection answering to our *Oh!* and two others expressing pain and anguish.[15] In Japanese, *awarè* marks grief, *aware moutsoukasii io no naka kana!* (literally, *Oh world full of trouble!*) *ha! aa!* regret or repentance; *hat!* fear; *sara!* sometimes pain.[16] In Hungarian we have *O yai!* ah! *yai nékem szegenynek!* Oh wretched me! *Hai, hai!* alas! *Yai szegeny!* Oh miserable![17] In the Tscheremissian (a Finnish or Tschudish tongue), we find for pain and grief, *Oi! Ai! Ai, ai! Oi, oi!* and for terror, *Ui! ai!*[18] In the Syryænian (a kindred dialect), the interjection of pain is *Oi! oi!*[19] In the Greenland tongue we find *A! Oh! Ahasik!* O lamentable![20] In the Lapponic, *Woi! Oi, oi! Ai, ayai!*[21] and in the Malayan, *Adoh! Adolic!* ah! alas! *Hei!* alas! *Hei pade ku!* Woe is me! *Weh!* alas![22] In the Tonga language, *Seeooké Seeookélé! Oiaoo! Oiaooé!* express pain or distress.[23] In the Otaheitan, *Aoué* expresses pain.[24] In the South Australian, *Yakka alya!* Oh dear![25] In Coptic, *Ouoi!* alas! Woe to me! O! oh![26] In the Wolof language, *Ohi mau!* alas! *Oulài!* Alas! *Oh!* oh! *Eh!* ah![27] In the Sechuana, *Yoa!* What grief it is![28] In the Lenni Lenape (North American) the exclamations of sorrow are *Ihik! Iwi! Ihi! Auwik! Ekih! Kih!*[29] In the Cree language, *Pittaue!* Would that![30] In the Dakota (language of the Sioux), *Yung* is an interjection of pain.[31] In the *Kiriri* (South American), are *Agà! Aganori!* Ah! alas! *Bo!* oh! *Hè!* ah! *Achè!* oh! *Hombro!* alas! *Yahè!* O sad![32]

250. It is not to be understood, that the interjections here enumerated are all confined to the expression of pain. Where the com- Οἴ μοι. Och hone!

[1] Seranius and Kraak, ad voces. [2] Shaw's Analysis, p. 85.
[3] Heard, p. 275. [4] Lee, pp. 382, 383. [5] Richardson, 157, 166.
[6] Moises, ad voces. [7] Davids, p. 110. [8] Aucher, p. 119.
[9] Yates, p. 250. [10] Lebedeff, p. 58. [11] Ziegenbalg, p. 114.
[12] Marshman, p. 497. [13] De Rhodes, p. 27. [14] Pallegoix, p. 57.
[15] Carey, 177. 58. [16] Landresse, 88. [17] Pariz Papai, ad voces.
[18] Carsten, Tscher. 58. [19] Carsten, Syryæn. 116. [20] Kleinschmidt, 166.
[21] Ganander, Gram. [22] Marsden, p. 97. [23] Mariner, vol. ii. p. 369
[24] Buschmann, p. 103. [25] Teichelmann, Vocab. 1. [26] Tattam, 123.
[27] Roger, 115, 116. [28] Archbell, 81. [29] Zeisberger, 247.
[30] Howse, 291. [31] Smithson, Contributions, vol. iv. [32] Gabelentz, p. 59.

ponent articulations are few and simple, the flexibility of the vocal organs easily adapts each particular combination to the expression of very various emotions, as I instanced above in the Greek *α*, the Spanish *Ah! Ay! O!* and the Italian *Ah!* and *Ahi!* But where the articulations are more complex, it will generally be found that the feeling is directed to some one definite object. Thus the Greek *οἰ* is said to be *ὀδυρομένων ἐπίφθεγμα*, an exclamation of mere grief or pain (without mention of self); but *οἴμοι* is suggested by the learned VIGER to be compounded of this exclamation and the dative pronoun *μοὶ*.[1] So the Gaelic *Och!* becomes more definite in *Och hone a rie!* Alas! for the prince or chief! in my lamented friend Sir WALTER SCOTT's early poem of "*Glenfinlas*."

Och hone a rie! Och hone a rie!
The pride of Albin's line is o'er,
And fall'n Glenartney's stateliest tree.
We ne'er shall see Lord Ronald more!

The word *hone* is evidently connected with the Anglo-Saxon *honyian*, and Gothic *hunyian*. LYE says, "to *hone after a thing*" is "anxiè rem aliquam appetere," to desire anxiously to obtain it; "agi desiderio alicujus rei," to be actuated by grief for its loss. In this latter sense it is used in Glenfinlas, answering to the *desiderium* of Horace—

Quis *desiderio* sit pudor aut modus,
Tam cari capitis! *Horat.* Carm. 1, 24.

In the other sense it is used by Ulfilas in the Gospel,[2] "*Hwaiva aglu ist thaim hunyandam afar faihu!*" "How hard it is for them who *anxiously desire to obtain riches!*" (which in our translation is less accurately rendered "that *trust* in riches.") LYE says, the word *hone* is very commonly used in Devonshire; and GROSE says to *hoe* after a thing is to long for it, in the Berkshire dialect.

Pape! 251. The words *Pape! Papæ!* Παπαὶ, Ποποῖ, seem to be connected, and to have been used interjectionally, with various effect, in the Italian, Latin, and Greek languages. DANTE commences his seventh Canto of the "Inferno" with this exclamation—

Pape! Satan, *pape!* Satan alepe!
Cominicò Pluton con la voce chioccia.

In Latin it expressed wonder—

Ecquid beo te? Mene? *Papæ!*[3]

DONATUS says, "*Papæ* interjectio mira subito accipientis;" and R. STEPHANUS says, "Admirantis interjectio, habet enim, in se affectum verbi miror." It is, however, admitted to be the Greek *παπαῖ*, which is manifestly used by SOPHOCLES as an exclamation of pain—

Ἀπόλωλα, τέκνον, βρύχομαι τέκνον, παπαῖ.
Παπᾶ, παπᾶ, παπᾶ, παπᾶ παπαῖ.[4]

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[1] Ex *οἰ* et dativo *μοὶ* conflatum novum dolentis adverbium *οἴμοι* unde factum est verbum *οἰμώζειν*.—De Idiotismis, p. 415.

[2] Ulfilas, 10: Marc. 24. [3] Terent. Eun. 2, 2, 48. [4] Philoctetes, v. 752.

H. STEPHANUS says it is synonymous with *βαβαί*, an adverb of wonder: and it is remarkable that *βαβαι* in Romaic, and *Bobo* in Albanian, are rendered by Colonel LEAKE "Indeed!" Perhaps the origin of *παπαὶ* may be found in *ποποί*, which is often used by Homer—

Ὦ πόποι, ἦ μέγα πένθος Ἀχαΐδα γαῖαν ἱκάνει.
O Dii, certè magnus luctus Achivam terram invadit.[1]

Ὦ πόποι, οἷον δή νυ θεοὺς βροτοὶ αἰτιόωνται.
Papæ! ut scilicet Deos mortales culpant![2]

In both which instances, it is clear, that a strong feeling of dissatisfaction, or reprobation, is intended to be expressed. Plutarch says that this word *πόποι* signified in the language of the Dryopians the same as *δαίμονες*; if so, it was originally an invocation of the minor deities. We find it used by Euripides as an exclamation of pleased admiration, which the Cyclops utters when he has tasted the wine—

Παπαὶ, σοφόν γε τὸ ξύλον τῆς ἀμπέλου.
Aha! clever indeed is the wood of the vine![3]

The effect of *Παπαὶ* I have here rendered *Aha!* as answering nearly to *Ἡδύ μοι*, in the Septuagint. *Ἡδύ μοι ὅτι ἐθερμάνθην, καὶ εἶδον πῦρ*: which is given in our translation, "Aha! I am warm. I have seen the fire."[4] Again, with the intensive termination *ἀξ*, (as in the Latin *evax*, *audax*, *ferax*, &c.) we find *Παππαιὰξ* uttered by Silenus, as delighted with the very smell of the wine—

. . . . . παπαιὰξ, ὡς καλὴν ὀσμὴν ἔχει.
Ahaha! what a delicious smell it has![5]

The English interjection, *Pah!* as used by Shakspeare, seems to be of a different origin, and expresses only disgust—

> *Lear.* Fie, fie, fie! *Pah! Pah!* Give me an ounce of civet, good apothecary, to sweeten my imagination.
>
> *Shakspeare*, K. Lear, a. iv. sc. 6.

252. From interjections primarily expressing the painful feelings of the individual, I turn to those which primarily indicate pleasurable emotions, but still without necessary reference to other persons. Of these I formerly noticed the Greek *εὖγε*, and the Latin *euge!* Similar emotions, but infinitely varied by circumstances, find expression in most languages, and in very different modes. Sometimes they indicate delight in a particular object, sometimes a general feeling of pleasure, sometimes joyful surprise, or admiration, or eager desire. And again, they are either uttered in mere articulations, or expanded into words and phrases. Thus we find the Dutch *hei* or *hey!* shows pleased admiration, and *Ach!* surprise often mixed with pleasure.[6] The German *Ah! Aha!* show joy, admiration, surprise, contentment; and *Heida! Heisa! Juch! Juchhei! Juchheisa!* various degrees of

Solitary, pleasant.

[1] Iliad, 1, 254. [2] Odyss. 1, 32. [3] Euripides, Cyclops, v. 569.
[4] Isaiah xliv. 16. [5] Eurip. Cycl. v. 153. [6] Marin. ad voces.

mirth, joy, or exultation.[1] The Swedish *O glädje! Lustig!* express joy.[2] In Greek ἆ, with the rough breathing (pronounced ha!) and circumflected, expresses admiration; with the smooth breathing and circumflex accent, it expresses desire.[3] Ἰοῦ expresses delight;[4] as does the Latin *evax!*[5] Desire is expressed also in Greek by εἴθε, and ἀλλ γὰρ;[6] and in Latin by *Utinam! O si! O utinam!*[7] In French, *Iou!* is a cry of joy;[8] and in rustic discourse, *O gay!*[9] and mixed with some admiration *Aga!*[10] *Hi! Hi! Hi!* both in French and German indicate a slight or suppressed laughter.[11] In Spanish we have *Ay que gozo!*[12] ah, what pleasure! In Portuguese, to the same effect, *Oh, que gósto!*[13] In Italian, *Bello! Che gioja! Che piacere!*[14] In Gaelic, *Oh! Ho!* express admiration, and *nach* answers to the Latin *utinam!*[15] In Welch *Wi!* signifies approbation.[16] In Russian, *Ah! Ra! Oopa!* express joy.[17] In Hebrew there are interjections answering to *Oh happy!* and to *aha!* when expressing pleasure.[18] In Arabic to *Very well! Charming! Very fine! It goes well!*[19] In Turkish, to *Well! Charming! Very fine!*[20] In Armenian, to *Oh joy! Well, well! Would to God it may be!*[21] In Sanskrit there are interjections of gladness, of laughter, *Oh brave!* &c.[22] In the mixed Indian (or Moors), of admiration, of joy, laughter, &c.[23] In Chinese, *tsai* expresses admiration generally as *To-tsai!* great indeed![24] In the Tamulic there are interjections of approving and admiring.[25] In Annamitic, *Mang-he!* is an interjection of joy.[26] In Siamese there are interjections of admiration and of joyfulness.[27] In Burman, of pleasing surprise.[28] In Japanese, admiration is expressed by *Satesate! Satemo!* and pleasure sometimes by *Sara!*[29] In Hungarian, *Vaja! Oha!* answer to *Utinam!* and *Jool!* to *Benè.*[30] In the Tscheremissian, *Oo! Aa!* express admiration, *Xa xa!* and *Xi xi!* laughter.[31] In the Syryænian, *E! Ei!* express admiration, and *Chee!* joy.[32] In the Malayan, *Baik! Saba!* express well! good![33] In the Tongan, *Io!* is well! *Gooa lille!* Very well! *Opa-be!* Oh that! *Seooke!* admiration.[34] In the South Australian, *Paya!* expresses astonishment and admiration, and *Paitya* heightens the impression.[35] In the Wolof, *Bach-na loll!* marks approbation, literally "it is very good!"[36] In the Sechuana, *Haau!* expresses admiration.[37] In the Yoruba, *Sehé* is a word of approbation; and in the Haussa, (a cognate dialect,)

[1] Adelung, ad voces. [2] Kraak, p. 145. [3] Suidas, v. 1. p. 1.
[4] Ibid. p. 1246. [5] R. Stephan. ad voc.
[6] Hoogev. c. 16, s. 2, n. 1 & q. [7] R. Stephan. ad voces.
[8] Gebelin, 2, 358. [9] Molière, Mis. 1, 1. [10] Leroux, ad voces.
[11] Gebelin and Hilpert. [12] Martinez, p. 177. [13] Vieyra, p. 120.
[14] Peretti, p. 175. [15] Shaw, p. 85. [16] Richards, p. 409.
[17] Heard, p. 273. [18] Lee, s. 243. [19] Richardson, p. 158, &c.
[20] Davids, p. 110. [21] Aucher, p. 119. [22] Yates, p. 322.
[23] Lebedeff, p. 58. [24] Marshman, p. 496. [25] Ziegenbalg, p. 114.
[26] De Rhodes, p. 27. [27] Pallegoix, pp. 57, 58. [28] Carey, p. 177.
[29] Landresse, p. 88. [30] Pariz, Papai ad voces. [31] Carsten, Tscher. pp. 58, 59.
[32] Carsten, Syryæn. p. 116. [33] Marsden, p. 97. [34] Mariner, 2, 369, 373, 374.
[35] Teichelmann, p. 23. [36] Roger, p. 115. [37] Archbell, p. 81.

the same effect is given to *Yo!*[1] In the Lenni Lenape, the exclamations of joy are *Ho! Hohok! Yu! Anischik! Quek!* and those of admiration are *Ekayah! Hoh! Quatschee! Ekee! Ekisah!*[2] In the Cree language, *Kéeam* expresses admiration, *Hi!* pleasure, *Attatèpun!* I am glad of it! *Pittanè!* Would that! *Papeyway!* Good luck![3]

254. On a few of these interjections it may be worth while to make remark. In the Greek drama of the 'Cyclops,' Euripides makes the Chorus thus express their delight, on hearing the plan of Ulysses to blind Polyphemus— Ἰοὺ. Euge! O gay.

Ἰοὺ, Ἰοὺ, γέγηθα.[4]

Strepsiades expresses delighted admiration on learning that a hen is to be called Ἀλεκτρύαινα—

Ἀλεκτρύαιναν; Εὖγε, νὴ τὸν ἀέρα.[5]

So, in Latin, old Demea, casting off the surliness which had rendered him odious, is delighted to find himself addressed in terms of affection—

——— *Euge!* jam *lepidus* vocor![6]

Stalino, delighted to get hold of the supposed Casina, in the absence of his wife, exclaims—

——— *Evax!*
Nunc pol, ego demùm sum liber![7]

The rustic lover, in the old French song cited by *Alceste*, in the 'Mis anthrope,' thus expresses his delight in his mistress—

If King Henry were to offer me his good city of Paris to give her up, I would reply—

J'aime mieux ma 'Mie, *oh gay!*[8]

This exclamation, *Oh gay!* seems to be the origin of *Aga!* a rustic word used in some parts of France, and even in Paris, by the lower classes, in calling for admiration. "N'ai-je pas bonne mine? *Aga!*"[9] And perhaps the latter may lead us to the verb *agacer*, and the substantive *agaceries*—

Elle est toujours autour de lui à *l'agacer*.[10]
Agaceries—soins de plaire affectés, souris, minauderies.[11]

This etymology is at least more plausible than that of MENAGE, who derives *agacer* from a Latin word, *acax*, of his own coining.

255. Desire, in its various degrees of emotion, contemplating future or possible pleasure, is shown by such expressions as *Oh si! O gin'! O utinam!* Εἰθε, Εἰ γὰρ, &c.— Oh si! Εἰ γαρ, &c.

——— *O! si* angulus iste
Proximus accedat, qui nunc denormat agellum![12]

[1] Crowther, ad voces.
[2] Zeisberger, 247, 248.
[3] Howse, pp. 34, 243.
[4] Cyclops, v. 463.
[5] Aristoph. Nubes, v. 667.
[6] Terent. Adelph. 5, 7, 3.
[7] Plautus, Casina, 4, 4, 13.
[8] Molière, Misanthr. a. i. sc. 3.
[9] Leroux, ad vocem.
[10] Molière, Fest. de Pierre.
[11] Campistron.
[12] Horat. Satir. 2, 6, 8.

O gin my luve were yon red rose
That grows upon the castle wa'! [1]

O utinam tum, cum Lacedæmona classe petebat
Obrutus insanis esset adulter aquis! [2]

Ὦ γέρον εἴθ', ὡς θυμὸς ἐνὶ στηθεσσι φίλοισιν,
Ὡς τοι γούναθ' ἕποιτο.[3]

Εἰ γὰρ Αἰγίσθῳ, δ' δμοῦ.[4]

Homer uses Αἰ γὰρ, in the Doric dialect, with the same effect—

Αἰγὰρ, Ζεῦ τε πάτερ, καὶ Ἀθηναίη, καὶ Ἄπολλον,
Τοιοῦτοι δέκα μοι συμφράδμονες εἶεν Ἀχαιῶν.[5]

In the two last cases it is suggested by HOOGEVEEN that εἰ or αἰ signifies the wish, and γὰρ the cause of the wish;[6] but at all events the combination forms an interjectional phrase.

Social, painful.

256. Let us now turn to the *social* exclamations. It will of course happen that many of those which I have considered as solitary, *may* also be uttered in the presence of other persons, and even with a direct wish to impress their minds with feelings of pity, indignation, joy, or the like: but the class now to be discussed *must* be, and always are, directed to some such end. The shriek or groan of agony, bodily or mental, may be forced from us in total solitude, or in the hearing of surrounding multitudes; but there are exclamations angry or tender, which can only be addressed to the feelings of our fellow-beings. Let us first consider those which show displeasure at their conduct, or aversion to their persons; as in English, *Fie! Faugh! Foh! Pah! Poh! Pshaw! Pish! Tush! Tut! Harrow! Avaunt! Aroynt thee! Off! Away with thee! Go to! Shame!* &c. In Scotch, *Wae worth you! Hout!* In Anglo-Saxon, *Tæg!* In Gothic, *Wai thus!* In German, *Fi! Pfui!* In Danish, *Fy! Vee!* In Swedish, *Bort! Fy skam! We dig!* In Greek, φεῦ, Ἄρον. Ἐς κόρακας. In Latin, *Eja! Eho! Væ tibi! Apage! Abi in malam rem!* In Italian, *Oibò! Oitù! Oisè! Via!* In French, *Fi! Foin! A bas! Bah!* In Spanish, *Ah! Ay! O!* In Portuguese, *Irra! Nàda! Fora! Guai! Ah!* In Welsh, *Ffwrdd! Wfft! Wb!* In Gaelic, *Mulachd dho! Hah! Aha! Mo nair ort!* In Russian, *Tefoo!* In Hebrew there are interjections answering to our *Go to! Abominable! Forbid it!* In Arabic, to *Fie! Poh! Begone!* In Turkish, to *Get you gone! Get out!* In Armenian, to *Woe be to you! Wretch that you are! O fie! Pish!* In Sanskrit there are several expressions of contempt and of anger. In mixed Indian, of disdain. In Tamulic, of disbelief and of indignation. In Chinese, of anger and contempt. In Annamitic, of complaint and of derision. In Siamese, of supplication, of contempt, of anger, and of interruption. In Japanese, of fear. In Malayan, answering to *Fie! Away! Out! Woe to thee! Far be it! Forbid it!* In Tongan, expressive of disgust, anger, vexation, rage, *Begone! Out*

[1] Old Scots Song.
[2] Ovid, Epist. 1, v. 5.
[3] Homer, Il. 4, 313.
[4] Sophocl. Electra, 1441.
[5] Homer, Il. 2, 370
[6] Doctrina Partic. 16, 2, 1.

of my sight! In South Australian, of aversion and disagreeableness, *Be off!* In Wolof, answering to the French *Fi! Fi donc! Va t'en!* In Yoruban, *Sai* is a word of defiance, and *Ho!* of contempt. In Lenni Lenape the interjections of indignation, &c., are *Sa! Gissam! Niskelendam! Ekisch!* In Cree, *Wa!* is applied to several words forming interjections, or interjectional phrases of displeasure, as *Wa!-keetim-it!* How lazy he is! *Wa!-keit-apitch-éun!* How long thou hast been absent! In Dakotan, *Liocheat!* disbelief—*Fudge!* It is needless to repeat the names of the authors who mention interjections of this class, since they are the same which have been already quoted in the notes, with reference to the preceding classes. I proceed to remark on some of the words just noted.

257. Few words in any language more obviously deserve the title of interjection than *fie!* does in English; yet Mr. TOOKE ranks it among adverbs! It is certainly connected with the Gothic verb *fiyan*, Anglo-Saxon *feogan*, *fean*, *fian*, Frankish and Alemannic *fien*, *figen*, all which signify to hate. Probably the verb was formed from the exclamation, of which Wachter gives the following account:—"*Fi*, interjectio aversantis apud Saxones inferiores et Gallos hodiernos, sicut apud Latinos *fu*. Germani superiores dicunt *phui* et *pfui*, Græci φεῦ, a flatu contra putidum." And this is manifestly connected with the French *puer*, and Latin *putor*. R. STEPHANUS explains the Latin *fue* "interjectio ructum exprimentis" (see Plautus, *Most.* 1, 37). The Greek φεῦ sometimes expresses sorrow, and in this sense probably was the same as the Latin *eheu!* Thus Xenophon says, φεῦ ὦ ἀγαθὴ ψῡχή—φεῦ τοῦ ανδρός—both relating to persons dead; and Sophocles says, φεῦ τὰλας, *heu, me, miserum!* The same interjection is also used to express admiration; as by Aristophanes, φεῦ, φεῦ, ἦ μέγ' ἐνορῶ Βούλευμ' ἐν ὀρνίθων γένει[1]—where the scholiast observes, that φεῦ commonly expresses complaint or indignation, but here admiration. So, in Latin, *phy* is an interjection of admiration (see Terence, *Adelph.* 3, 3, 59). With the verb *fian* are connected *feide*, odium, and *feind*, hostis. *Feide* or *Fede* is explained by WACHTER "inimicitia aperta, persecutio, vindicta. Anglo-Saxon *fædo*, Island. *fæd*, Latino-barbaris *faida* and *feida*, Belgis *veede*, Anglis *feud*." Thus in the *Lombard Laws* (lib. 1, tit. 7, art. 1 & 15), we find "*faida*, id est inimicitia." From *faida* was formed the barbarous Latin *diffidare*, which is the origin of the French *défier*, and of our verb to defy. The modern German *fehde*, the Low-Saxon *veide*, and the Danish *feide*, all express enmity. *Feind*, hostis, an enemy, is properly, says ADELUNG, the participle of the old verb *fian*, to hate. This word is written by ULFILAS *fiand*, by KERO and OTTFRIED *fiant*, by WILLERAM *vient*, in Anglo-Saxon *feond*, *fynd*, in Lower-Saxon *fjnd*, in Danish *fiende*, in Swedish *fiende*, in Icelandic *fiande;* and in many of those dialects it receives, like the English *fiend*, the particular signification of an enemy to the soul, an evil spirit. So, in old English— Fie!

[1] Aves, v. 162.

The small *fendes* that bueth nout stronge
He shulen among men gonge.

Christ's Descent into Hell.

In the Scottish dialect, the word *fient*, the Devil, is jocularly employed as a sort of adverb, answering to our colloquial use of phrases such as "the devil a bit," &c.—

When I look'd to my dart,
It was sae blunt,
Fient haet o't wad hae pierc'd the heart
O' a kail-runt. *Burns.*

They loiter, lounging, lank and lazy,
Tho' *deil haet* ails them, yet uneasy. *Idem.*

Fie is also related to the interjections *foh!* and *faugh!* and they all three express various modifications of dislike. Thus the French *fi donc!* is a slight and often a sportive reproof, while the English *foh!* is, as Dr. Johnson says, "an interjection of *abhorrence*"—

Foh! one may smell, in such, a will most rank,
Foul disproportions, thoughts unnatural. *Shakspeare.*

Both *foh!* and *faugh!* are connected with the Anglo-Saxon *fah* and English *foe*, an enemy: but this circumstance has led Dr. Johnson into an error in grammatical reasoning. He says *foh* is from the Saxon word *fah*, an enemy, "as if one should, at sight of anything hated, cry out a *foe!*" This supposes the conception of an enemy to be prior to the more general emotion of dislike, or at least to have received a name before the other had been expressed by a sound. Now the contrary is so obviously probable, I had almost said so necessarily true, that it must be taken as resulting from the first principles of rational etymology.

From *faugh* and *fah* the transition is easy to *pah* and *bah!* and *ba!* *Pah*, as used by LEAR, has been already mentioned. The French *bah!* answers to the Latin *ba!* described by R. STEPHANUS as *Interjectio aversantis*—

——— Ba!
Neque hercle! istud dico, nec dictum volo!
Plautus, Asin. 1, 1, 24.

With *foh!* too, the French *foin!* seems to be connected; for Court de Gebelin (v. 2. p. 357) states it to be nearly of the same effect as *Fi!* in expressing disgust or indignation—

Foin! J'enrage d'avoir tout ce qu'on me refuse!
Scarron.

Harrow! 258. Chaucer uses *harrow!* as a common exclamation of the vulgar in situations of danger, terror, or alarm: as when the clerk John's horse is let loose—

This John goth out, and fynt his hors away,
And gan to cry *harrow!* and wele away!

So, when the widow saw the fox running away with the cock—

She cryed out *harrow!* and wel away!

So, when the miller's wife unintentionally hits him "on the pilled skull"—

> Down he goeth, and crieth *harrowe!* I die!

So, in the *Proces of the Sevyn Sages*, v. 477—

> With both honden here yaulew here
> Out of the tresses sche hit tere;
> And sche to-cragged hire visage
> And gradde *harow!* with gret rage.

It is probable that this exclamation was brought by our Norman ancestors from France. In the old *Coustumier* of Normandy *haro!* or *harou!* is the cry of the country for the pursuit of felons, or other demand of justice.

DENYALDUS, in his *Rollo Normanicus*, interprets it as *ha! Raoul!* a cry addressed to *Rollo*, Duke of Normandy, whose name was formidable to all evil-doers.

This is what we now call the *hue and cry*, from the French *huer*, to hiss or hoot; in the *Statute of Westminster*, A.D. 1272, it is termed *crie de pays* (see the ingenious remarks of the HON. DAINES BARRINGTON on the Statutes), and in the *Statute of Winchester*, 1285, *heu e cri.*

Other etymologists may perhaps prefer the derivation of this word from the adjective *horowe*, used in old English for filthy, odious; in Anglo-Saxon, *horu*, *horuwe*; from the Icelandic *hor*, *mueor*; probably not unconnected with the Latin *horreo*:—

> And thei wer noughtie, foule, and *horowe.* *Chaucer.*
> Sometime envious folke with tonges *horowe.* *Idem.*

Be this as it may, the interjection *harrow*, although its origin is involved in some obscurity, was evidently used to denote a strong feeling of horror, or a want of *help*, in which latter sense it would nearly resemble the invocations for help, common in old poetry—

> *God help* Tristrem, the knighte!
> He faught for Yngland! *Sir Tristrem.*
>
> O empti saile! quhare is the wynd suld blowe
> Me to the port quhare gyneth all my game?
> *Help* Calypope! and wynd in Marye name.
> *The King's Quair.*

259. The clamour of the Jewish populace against our blessed Saviour—Ἆρον, Ἆρον—which is rendered in our translation by the interjectional phrase, "*Away* with him! *away* with him!" may properly be called an interjection, though it is in origin an imperative mood. The same may be said of the expressions of Philoctetes, Ὀλωλα, and Ἀπόλωλα (v. 749 and 752), which differ but little from the vulgar Irish exclamation, "I'm kill't!"—Ἆρον, Ἆρον, may be compared, in point of grammatical form, to the expressions so common in popular meetings, *Off! off!—Down! down!* &c. And "*Away* with him!" may in like manner be compared to the phrase "*Out* upon it!"—

Ἆρον—Away with!

Shy.—My own flesh and blood to rebel!
Sal.—*Out upon it!* old Carrion!
Shakspeare, Merch. Ven. a. iii. sc. 1.

Prithee! pish! &c.

260. Among the interjections indicating slighter emotions of displeasure toward other persons, some express contemptuous expostulation, as *prithee!* some indicate the trivial nature of the subject, as *pish!* some show a degree of vexation in the mind of the speaker, as *pshaw!* some denote the absurdity of the thing in question, as the English *tut!* and *tush!* the Latin *vah!* the French *bah!* and the Scottish *hout!* whilst others mark in the speaker a certain feeling of disgust or weariness, as the English *humph!* the French *ouf!* &c.

Tooke ranks *prithee* among adverbs. Johnson does not decide what part of speech it is, but merely terms it "a familiar corruption of *pray thee!* or *I pray thee!*" Now this corruption, as he calls it, is the natural consequence of impetuous feeling, which, in its haste, condenses a complete sentence into a single word; and such a word is grammatically and properly called an interjection. The learned Doctor, however, is right in remarking that *prithee* is injudiciously used by some tragic writers, as it certainly is, in the passage which he cites—

Alas! why com'st thou at this dreadful moment,
To shock the peace of my departing soul?
Away, *I prithee!*—leave me! *Rowe.*

For the passion here meant to be shown is sad and solemn, and would naturally deliver its expressions slowly, deliberately, and at full length. On the other hand, the shortened interjection suits well with the jesting reprimand of Celia to Rosalind—

Cry holla! to thy tongue, I *prithee!* it curvets very unreasonably.
Shakspeare, As You Like It, a. iii. sc. 2.

Social, pleasurable.

261. Among pleasurable emotions of a social nature those of love and friendship, of respect, salutation, and admiration, of encouragement and applause, will be found to be expressed by most nations in interjections or interjectional forms. In English we have *Welcome! Farewell! Hail! Greeting! Hear! Well done! Hip! Hurrah!* In Scotch, *Leeze me!* In German, *Ha!* or *Sa!* marks active joy; *Heil!* is poetically used as a salutation of veneration; so they say *Lebe wohl! Willkommen! Gut! Trefflich! Hussah!* and they use the Latin *Vivat!* as we do the Italian *Bravo!* In Dutch, *Hei!* expresses joy, *Ach!* admiration; as *Ach! wat is zy schoon!* Ah! how beautiful she is! *Zegen* answers to our *Greeting!* They have also *Welkommest! Vaar wel! Goeden dag!* &c. The Gothic *Hails!* is our *Hail!* In Danish are *Nu! Velkomst! Leb wel! Far vel!* In Swedish, *Huru! Wäl giordt! Waelkommen! Farwael! Lyeka!* In Greek, χαῖρε, εὖ, ἔρρωσο, ἀ ἰαυοῖ. In Latin, *Eho! Ave! Salve! Vale! Prox!* In Italian, *Benvenuto! Addio! Bravo!* In French, *Bienvenu! Adieu! Vive! Courage!* In Spanish, *Ay! Ea! Buen animo! Vaya!* In Portuguese, *Oh que gosto! Animo! A Déos!*

In Welsh, *Da!* (Good!) *Ah da! Croesaw!* (Welcome!) *Ymadawiad!* (Farewell!) *Ha!* (Well done!) *Wi!* (O brave!) In Gaelic, *Oh! Ho!* (admiration;) *Slan leat!* (Farewell!) *Failteach!* (Welcome!) In Russian, *Prostschaite!* (Farewell!) *Oora!* (Hurrah!) *Noo! Nooje!* (encouragement). In Hebrew there are interjections answering to Rejoice! Well done! In Arabic, to Welcome! Farewell! Well done! In Maltese, *Tayyeb!* (Good!) is used interjectionally for approbation.[1] In Turkish, *Aferin!* expresses approbation, and *Peuh! peuh!* admiration. In Sechuana, *Haiyah! haiyah!* is a shout of congratulation and triumph.[2] The Sanskrit has an interjection of affection. In Hindoostanee several expressions answer to *welcome*, and several to *farewell*.[3] In Siamese there are interjections of approving, admiring, and applauding. In Chinese, of applauding. In Hungarian, farewell is expressed by *Isten hozzad*, a literal translation of adieu from *hozad* (to) and *Isten* (GOD), and *Yool!* expresses approbation. In Malayan, *Ayu!* marks affection, and *Sabas!* approbation. In Tongan, *Malo!* is a term of salutation, good wishes, and approbation, answering to welcome! well done! well said! &c.; *Chiodofa!* is a term of affection and endearment; *Gova lille!* very well. In Otaheitan, *Io nei oe!* answers to farewell! *Mama haou!* to good day! In Wolof, Yoruba, and Houssa, expressions of approval and admiration are mentioned above.[4] In Lenni Lenape there are interjections of blandishment, approbation, and admiration.

262. The three first examples of the class above mentioned are uniformly reckoned by lexicographers among interjections, and properly so, because each of them falls within the definition before given of that part of speech,—each shows forth a human feeling, and neither of the three asserts anything whatever. Nor can it be said that they are propositions elliptically expressed; for if the supposed ellipsis be filled up, it will not show forth the feeling intended by the interjection, as I shall presently exemplify in each case. I begin with the first, *Welcome!* The different feelings shown forth by this and the following interjection are happily discriminated by that nice observer of all the most delicate shades of human feeling, Shakspeare— Welcome!

> ——— *Welcome* ever smiles,
> And *Farewell* goes out sighing.[5]

Let us first consider what feelings are meant to be shown forth by this smiling demonstration, and reduce them to the propositional form, "I rejoice that you are come;" "Your coming is a source of pleasure to me." You are a welcome guest; that is, one whose coming gives pleasure to those who utter the proposition. The signification has been carried further, as addressing imaginary beings, but always testifying pleasure in the person uttering the sentiment. Thus in the song of Comus and his monstrous rout—

[1] Vassllo, Gram. Malt. p. 32.
[2] Harris's Narrative, 1838.
[3] Gilchrist, Hindoost. Dict. ad voces.
[4] Supra, sec. 253.
[5] Shaksp. Troilus and Cressida, a. iii. sc. 3.

——— *Welcome*, joy and feast,
Midnight shout and revelry,
Tipsy dance, and jollity![1]

And in the exclamation of the chaste young Lady—

Oh *welcome*, pure-eyed Faith, white-handed Hope,
And thou, unblemish'd form of Chastity![2]

The feeling of a similar pleasure is attributed poetically to the animal creation—

The night to the owl, the morn to the lark less *welcome!*[3]

And even to the senseless earth—

——— *Welcome* hither
As is the spring to the earth![4]

Now this sense of pleasure in the person or thing gratified by the approach of another is differently expressed in the languages above cited. The Greek verb χαίρω primarily signifies to rejoice, but in a secondary sense the imperative mood of this verb is addressed to a guest on his arrival, as when Telemachus, welcoming the unknown Minerva, says—

Χαῖρε ξεῖνε· παρ' ἄμμι φιλήσεαι.[5]

Literally, "Rejoice, stranger, thou shalt be kindly treated by us," implying a mutual pleasure both of the host and of the guest. And the same word was addressed to a friend at his departure, as we are informed by Lucian in his "Apology for an Error in Salutation."[6] But in both cases it must be observed that nothing is enunciated: for the imperative mood (strictly speaking) asserts nothing, it has no logical character, and is really interjectional. The same remark applies to the Latin *Salve!* and *Vale!* Hence Galba is praised for maintaining the old custom that his slaves and freedmen should approach him saying *Salve!* and depart saying *Vale!*[7] Our own interjection, *Welcome!* is explained by Johnson, "a form of salutation used to a new comer," elliptically used for "you are welcome." And the adjective welcome (the predicate of this proposition) he explains by "received with *gladness;*" but he omits to tell us how the adjective comes to have this signification, the fact being that the adjective is grammatically derived from the interjection, which shows forth a *gladness* not necessarily implied in the adverb *well*, and not at all in the participle *come*, the elements of *welcome*. The same is to be said of the similarly-formed interjections, *welkomst*, *willkommen*, *velkomst*, and *waelkommen*, in Dutch, German, Danish, and Swedish; they no doubt all came from propositions originally, but in their transition to inter-

[1] Milton, Comus, v. 102.
[2] Ibid. v. 213.
[3] Shaksp. Cymbeline, a. iii. sc. 3.
[4] Ibid. Winter's Tale, a. v. sc. 1.
[5] Odyss. 1, 123.
[6] τὸ μὲν δὴ χαίρειν, ἀρχαία μὲν ἡ προσαγόρευσις—καὶ, ἤδη ἀπίοντες παρ' ἀλλήλων.—Lucian, Pro Laps. int. Salut.
[7] Ut liberti servique bis die frequentes adessent, ac manè *salvere*, vesperi *valere* sibi singuli dicerent.—Sueton. Galba, s. 4.

jections they changed their character, and are no longer to be treated logically, but morally; that is, with reference not to the cognitive, but to the sensitive part of the human mind.

263. As we have seen in the former example that the same feeling may be shown forth in different languages by different interjectional forms of speech, and that the same interjectional form may show forth different feelings; so we shall find the case to be with the second example, *Farewell!* The predominant feeling in this interjection is regret, to part with persons, or places, or things, more or less dear to us: as in the parting of Brutus and Cassius— Farewell!

> For ever, and for ever, *farewell* Cassius!
> If we do meet again, why we shall smile;
> If not, why then this parting was well made.[1]

Satan expresses deep regret at his expulsion from the regions of eternal bliss—

> ——— *Farewell*, happy fields,
> Where joys for ever dwell![2]

Othello enumerates, with like regret, the splendid objects of that military greatness which he must now abandon—

> *Farewell* the plumed troop, and the big war,
> That make ambition virtue! O *farewell!*
> *Farewell* the neighing steed, and the shrill trump;
> The spirit-stirring drum, the ear-piercing fife,
> The royal banner; and all quality,
> Pride, pomp, and circumstance of glorious war![3]

Observe how differently the feeling is expressed in different languages, and how completely it would be lost in them all, if their respective terms were stated in the form of propositions:—

The Greek χαῖρε, reduced from the imperative to the indicative, would be, "I hope that you will be joyful in mind."

The Latin *Vale!* "I hope that you will be healthful in body."

The Italian *Addio!* the French *Adieu!* and the Hungarian *Isten hozzad!* "I commend you to GOD!"

The German *Lebe wohl!* "I hope that you will live happily."

The Dutch *Vaar weel!* and the English *Farewell!* (from the Anglo-Saxon *Faran*, to go) "I hope that you will *go* on well, succeed well, or prosper."

Not only would the force and beauty of the passage be destroyed, but there would be no expression given to the feeling which peculiarly distinguishes the interjection.

Observe, too, that the expression of feeling is not varied by a difference of the grammatical elements, which enter into the form of the interjection.

For *Lebe wohl!* and Farewell! are compounded of an infinitive mood and an adverb.

[1] Shaksp. Jul. Cæs. a. v. sc. 1. [2] Milton, Par. Lost, 1, 249.
[3] Shaksp. Othello, a. iii. sc. 3.

Addio! and *Adieu!* of a proposition and a substantive, whilst χαῖρε and *Vale!* consist of imperative moods alone. And this last is of very ancient usage; for we find in Homer that Calypso thus takes leave of Ulysses—

. . . . . σὺ δὲ χαῖρε καὶ ἔμπης.[1]

And Menelaus bids farewell to Telemachus and Pisistratus in like manner—

Χάιρετον ὦ κούρω——[2]

Hail! 264. The last of the three interjections above noticed is our word *Hail!* which Johnson describes as "a term of salutation now used only in poetry." It is sufficiently familiar to us, however, from its use in our translation of several passages in the New Testament, where it answers to a third sense of χαῖρε in the original Greek, which is rendered in the Vulgate *Ave!* and expresses a feeling of respect, real or feigned, amounting sometimes to veneration, and sometimes to mere common civility. In Roman Catholic countries, the salutation of the Angel to the Mother of our Lord seems to be regarded as almost, if not quite, an act of adoration; and in this view, certain hours of the day are devoted to its recital; so that individuals of the lower classes are often found, who cannot distinguish the time of evening by hours, but merely by reference to the first, second, or third *Ave Maria*. In the earliest specimen of Teutonic writing extant, the Mœso-Gothic translation of certain portions of the Scriptures, we find the χαῖρε of the angel rendered literally *Fagino!*[3] rejoice, a word which DIEFFENBACH traces through the analogies of many Northern languages.[4] But in all the other instances, χαῖρε is rendered in Gothic, *Hails!* which is also traced by DIEFFENBACH through many languages, as signifying "whole," "sound," "well," or the like.[5] It would seem, from the well-known story of "Rowena," that *Wæs hail!* (be well! be in health!) was a festal salutation among the Teutonic nations, whence we have derived the name of the *wassail* bowl, and the modern custom of drinking *healths*. The interjection *Hail!* appears to have been subsequently employed in old English, as an invocation to the Saints. One of our most ancient poems begins—

Hail! Seint Michel with the lange sper![6]

And it is probably from this last custom that the modern use of *Hail!* is generally confined to the invocation of supernatural beings, as "Hail! Muse!" or of the Great Creator Himself, as—

Hail! Source of being! Universal Soul
Of Heaven and Earth! Essential Presence, *hail!*[7]

Leeze me 265. Dr. JAMIESON explains the Scottish expression *Leeze me!* by *Leif is me*, "dear is to me," observing that *me* (in the former phrase) is a dative case; and elsewhere he gives "*leif*," as signifying dear,

[1] Odyss. 5, 205. [2] Ibid. 11, 151. [3] Luke i. 28.
[4] Vergleich. Wörtbuch goth. Sprache, vol. i. p. 348. [5] Ibid. vol. ii. p. 497.
[6] MS. Harl. 913, fo. 5. [7] Thomson, Spring, v. 553.

"*leesome*," or "*leifsum*," desirable, and *leman*, "a sweetheart, male or female." Unknown as all these expressions are to our modern English, they are all connected with the Anglo-Saxon, and many other Northern tongues, and in part at least with the old English. *Lieb* (says WACHTER) occurs in all our old dialects.[1] The passage, "Thou art my beloved Son,"[2] is rendered in Mœso-Gothic, "Thu is Sunus meins sa liuba,"[3] and in Frankish, "Thu bist mein *liobo* Sun.[4] *Lieb*, *liuba*, *liobo*, are probably all connected with the Hebrew *Leb*, the heart. In the Dutch and Scotch *Leif*, dear, the *b* passes into *f*. In the English *Love*, it passes into *v*; but *f* is retained in several antiquated and provincial English words—

> The soule of this synfulle wight
> Is wonnen into Heven bright,
> To Jhesu *lefe* and dere.[5]

So Bullcalf, having been marked down for a soldier, says, "In very troth, sir, I'd as *lief* be hanged, sir, as go."[6] *Liefman*, too, was contracted with us, as in Scotland, into *leman*, the old word for a lover or mistress. Sir Andrew Aguecheek says to the clown, "I sent thee sixpence for thy *leman*.[7] The Scottish *Leeze me* had a further transition of meaning, when followed by the preposition *on*, as in the popular song—

> *Leeze me on* your curly pow!
> Bonnie Davie, dainty Davie!

For here it seems rather to mean "blessing on your head!" as in the Scriptural phrase, "Blessings are upon the head of the just."[8] And clearly as an interjection, it expresses a feeling different from any that can be given to it as an elliptical proposition.

266. The interjections hitherto considered express feelings which, in Bishop Wilkins' language, are "the result of a surprised *affection*, moved by the apprehension of good or evil." But there are other feelings which he attributes to an impression on the *judgment*. Such are those of doubting, of surprise, of bespeaking attention, of acquiescence, of dissent, and the like. As these belong to human nature, they will be found, on examination, to furnish interjections in most languages: though, from the slight nature of the feelings themselves, they have attracted comparatively little notice. Relating to Judgment.

267. Doubt is a state of confused and hesitating judgment. When the matter in question is of slight importance, the emotion produced by it is weak, and not unnaturally vents itself in imperfect and inarticulate sounds. This circumstance led Bishop Wilkins to reckon *h'm!* among the interjections of doubting. But though some grammarians may agree with him in this particular, the majority will hardly regard such unvocalized consonants as deserving the name of Doubting.

[1] Gloss. Germanie, voc. Lieb.
[2] Mark i. 11.
[3] Ulfilas, Mark i. 11.
[4] Tatian, Mark i. 11.
[5] Halliwell, v. ii. p. 512.
[6] See Hen. IV., a. iii. sc. 2.
[7] Twelfth Night, a. iii. sc. 2.
[8] Proverbs x. 6.

speech. The case is different when one or more distinct syllables are uttered, as in the Latin *Hem!* and *Au!* the English *Hum!* the Greek ἄρα, and the Maltese *Yagan!* Like many interjections, *Hem* has a variety of significations, depending on the tone and manner of utterance. It indicates a sort of doubt in Phædria's soliloquy—.

——— Cœpi egomet mecum inter vias,
Aliam rem ex aliâ cogitare—
Occepi mecum cogitare: *Hem!* bidunm hic
Manendum est soli sine illa? Quid tum postea?[1]

The Latin *Au!* shows a ludicrous confusion of mind in *Mysis*, the servant maid, who cannot imagine what *Davus* means by asking her questions about the child—

DAVUS. Dieturan' es quod rogo?
MYSIS. Au![2]

The English *Hum!* which is sometimes written *Humph!* is called by JOHNSON an interjection, and described by him as "a sound implying doubt and deliberation," as when Macduff refuses to come at Macbeth's call—

The cloudy messenger turns me his back,
And *hums*, as who should say, you'll rue the time
That clogs me with this answer.[3]

The origin of this interjection will appear under the head of Onomatopœia. The Greek ἄρα, among other meanings has that of doubt expressed interjectionally; of which HOOGEVEEN gives what he calls "egregium dubitantis et in diversa abeuntis animi exemplum," "a striking example of a mind doubting and turning itself in different directions."[4] Where the Chorus, suggesting a number of ridiculous causes for the non-appearance of the old man, says—

Τί ποτ' οὐ πρὸ θυρῶν φάινετ' ἄρ' ἡμῖν
Ὁ γέρων;[5]

The Greek ἄρα, in this use of it, is not unlike the Irish *Arrah!*—

Arrah! what do you think of us volunteers now?[6]

The Maltese *Yagan* is described by Dr. VASALLO as "particella di dubbio, e sovente vale *forse?*" "a particle expressing doubt, and often answering to *perhaps*, used interjectionally."[7]

Surprise.

268. Surprise is felt in numberless shades of intensity, from overwhelming astonishment to the transient impression of mere novelty, and these again modified by delight, anxiety, desire, aversion, terror, and other passions. I need only mention the English *Ha! La! How!*

[1] I began to think within myself, on the road, about one thing after another—I thought to myself, *Hum!* Must I stay here alone with her for two days? and what next?—Terence, Enn. a. iv. sc. 2.
[2] Terent. Andria, a. iv. sc. 4.—Da. Will you answer my question? MY. An!
[3] Shaksp. Macbeth, a. iii. sc. 6.
[4] Doctrina Particul. 5, 3, 8.
[5] Vesp. v. 273.
[6] Morris, Irish Song.
[7] Gramm. Maltese, p. 30.

What! Indeed! Whew! Heyday! Hoity-toity! the Scotch *Hech! My certy!* the German *Ey! Hum!* the French *Hon!* the Danish *Hoad!* the Dutch *Ha! Hei! Ei! Eitoch! Och! Ach!* the Greek φεῦ, the Latin *Ehem! Eho!* the Hungarian *Aha! Oha!* the Malay *jangan kan!* the Gaelic *Ri!* the Welsh *ha! weldyna!* the Javan *Ayou!* the Chinese *Hho tsai! Ee foo! Ee tsai!* the Yoruba *Hă! Hohù!* the Australian *Paia!* &c. All these, different as they are in expression, clearly indicate surprise in its different phases. Thus, when Dr. Butts has shown King Henry the degrading way in which Archbishop Cranmer is treated by the Lords of the Council, the King exclaims in indignant surprise—

——— *Ha!* 'Tis he, indeed!
Is this the honour they do one another?[1]

On the other hand, when Servilius applies to Lucius, with a message from Timon, he says, "May it please your honour, my Lord has sent—" Lucius, interrupting him, exclaims with delighted surprise,—"*Ha!* What has he sent? I am so much endear'd to that Lord: he's ever sending!"[2]

The Scotch *Hech!* well expresses the surprise of the dog Luath, on hearing how the dissipated nobility pass their time—

Hech man! dear sirs! Is that the gate
They waste sae mony a braw estate?[3]

The German *Ey!* is often used ironically to express surprise with admiration, as "*Ey!* der kluge mann!" "O! what a clever fellow!" The Dutch *Ei!* and *Eitoch!* sometimes mark surprise with a degree of doubt; as "*Ei* lieve, eitoch is dat waar!" "Now really! is that true?" The Greek φεῦ, expressing angry surprise, was employed as an ingenious compliment to Praxiteles, on his statue of the naked Venus at Cnidos—

Ἀ Κύπρις τὰν Κύπριν ἐνὶ Κνίδῳ εἶπεν ἰδοῦσα,
Φεῦ, φεῦ, ποῦ γυμνὴν εἶδέ με Πραξιτέλης;[4]

269. Interjections bespeak attention in various ways, sometimes in that of civil request, sometimes in calling to a person, or in pointing out a particular object, or in imposing silence on those whose attention is required. "I pray," says JOHNSON, "that is, *I pray you to tell me*, is a slightly ceremonious way of introducing a question: sometimes only *pray* elliptically." Here is seen a connection with *prithee* (*i. e.* I pray thee, as above noticed); but a slight variation in the form of the interjection marks at once the spirit and character of the speech. Thus a traveller, respectfully asking his way, may say, "*Pray, sir!* is this my best way to Glo'ster?" Whilst another impetuously pushing

Bespeaking attention.

[1] Shaksp. Hen. VIII., a. v. sc. 2.
[2] Ibid. Timon, a. iii. sc. 2.
[3] Burns, Twa Dogs.
[4] Her naked statue when fair Venus spied,
Good heav'ns! where did he see me thus? she cried.
Greek Anthology.

a person aside may exclaim, "*Prithee*, get out of my way!" The Latin *Heus!* is often used with nearly the same effect as our *Mark! Attend! Hark ye!* Thus the parasite Phormio calls upon Nausistrata—

> *Heus!* Nausistrata, priùs quam huic respondes.
> Temere,—audi![1]

Polonius, calling the attention of the King and Queen to his supposed discovery of Hamlet's madness, uses the imperative *Mark!* interjectionally—

> I have a daughter, have while she is mine,
> Who in her duty and obedience, *mark!*
> Hath given me this.[2]

And this, it will be seen, agrees in effect with the Hebrew interjections which Dr. LEE has rendered *Observe!*[3] *Attend!*[4] The Hungarian *Hallodé!* is deemed equivalent to the Latin *Heus tu!*[5] The Greek ἦ is of the same effect, as ἦ Ξανθίας—Hollo! Xanthias![6] In the Romaic, πρὲ, βρὲ, μπρὲ, μωρὲ, are interjections according to our Hark ye! Mind! from a superior to an inferior; but with some difference of effect; the last being deemed the most gracious and condescending.[7]

Pointing out. 270. For pointing out a particular object, there are many words used interjectionally, as the English, *Lo! Behold!* the Latin *En! Ecce!* the Greek ἰδού, the Romaic Νὰ, the Albanian *Ia!* the Frankish *Sehe! Inu!* the Mœso-Gothic *Sai!* the German *Siehe! Seht-da! Siehe-da!* the Welsh *Weli! Weldyma! Weldaccw!* the Hungarian *Ihou! Inu!* the Otaheitan *Ahione!* the Australian *Nangando!* &c. The Latin *En!* is evidently from the Doric or Œolic ἦνὶ, used to the same effect. Eneas admiring the paintings of the Trojan war, says—

> En! Priamus! Sunt hic etiam sua præmia laudi.[8]

Pilate, presenting our Saviour to the Jews, says, in the Greek, ἴδε ὁ ἄνθρωπος, which in the Vulgate is translated *Ecce homo!*[9] though from the ordinary use of *Eccum! Eccam! Eccos!* and *Eccas!* it would seem that *Ecce*, if considered as a verb, should be followed as an accusative case: and a like remark may be made on the Greek ἴδε; whence it is to be inferred, that both ἴδε and *Ecce* have undergone a grammatical change, in passing from the verbal to the interjectional form. The Romaic interjection Νὰ is also changed from the ancient Greek adverbial form ἴνα, and answers to *En!* behold! but with an accusative case, as νὰ τὴν γυναῖκα "behold the woman!"[10] The German *Siehe da!* literally *see there!* is often used like our *Lo!* or *Look there!* as betokening some degree of surprise in the person uttering it, or calling the attention of the party addressed, "Ich stand und wartete,

[1] *Hark ye!* Nausistrata, before you answer him hastily, hear what I have to say!—Terent. Phormio, scen. ult.
[2] Shaksp. Hamlet, a. ii. sc. 2.
[3] Numbers xvi. 26. (*Vide* Heb. Gram. s. 243.)
[4] Genesis xxiv. 42. (Ibid.)
[5] Pariz. Papai ad voc.
[6] Aristoph. Ranæ, v. 273.
[7] Leake, Researches, 161.
[8] Virgil, Æn. 1, 461. See Priam! Even here his praise hath its reward.
[9] John xix. 5.
[10] Leake, Researches, p. 41.

und siehe da! er kam nicht!" "I stayed and waited, and *Lo!* he came not! *Siehe da!* wie übel du gethan hast." "*Look there!* what mischief you have done!"[1] The German *Da* seems to have given occasion to the French *Da*, which LEROUX explains, "Sorte d'interjection, qui n'a lieu que dans le style le plus simple, ou dans la conversation familière. Elle est toujours jointe à quelqu'autre mot, soit adverbe, ou particule, et sert à affirmer"[2]—

> La dévote Caliste
> De son mari a fait un Jan—
> *Oui da!* un Janséniste![3]

271. For silencing others, in order to command attention, or secrecy, we have our formal *O Yes!* of the Courts of Justice; *Hear, hear!* of the Legislature, and other public meetings; *Hark! Peace! List! Hush! Whist! Mum!* The Greek language has *πᾶνε, σιώπα, σίγα*; the Latin *s't! Pax!* the French *Chut!* the Italian *Zitto!* the old German *Frid!* the modern German *Husch! Hich! H'st!* the Dutch *Zagh! Stil! Zwyg!* the Danish *Stillo! Tys!* the Swedish *Tyst*; the Turkish *Sousa!* the Hindoostanee *Choop! Choop! Hisht!* the Malay *Diyam!* &c. In the present day, *Oh yes!* which is the Norman *Oyez!* hear ye! has lost its verbal character, and has passed into a pure interjection; and the only relic of the verb, which we retain, is in the judicial commission of "*Oyer* and Terminer," *i. e.*, to *hear* and determine certain pending causes. *Hear, hear!* in its interjectional use, has a double character; seriously, as testifying approbation, and ironically, as evincing a contemptuous dissent. Shakspeare has made powerful use of some of these interjections; as in Lady Macbeth's agitated exclamation, while her husband is murdering his royal guest— Silencing.

> ——— *Hark! Peace!*
> It was the owl that shriek'd![4]

So, when the ghost of Hamlet's murdered father adjures his son to listen to the details of the crime—

> ——— *List! list!* O *list!*
> If thou didst ever thy dear father love.[5]

Our *Hush!* is said, by JOHNSON, to be without etymology; but it is certainly connected with the Mœso-Gothic *Hausei!* hear! and the German *Husch!* which Adelung explains, in its secondary use, as "ein Zwischenwort stillschweigenzu gebieten," "an interjection to command silence." In Upper Germany *hosch* is used for the adjective *still*, as "*die hoschen Wälder*," "the silent woods.[6] So we use the word *hush* adjectivally—

> ——— We often see, against some storm,
> A silence in the heav'ns, the rack stand still,
> The bold winds speechless, and the orb below
> As *hush* as death.[7]

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[1] Adelung Wörtb. vol. iv. p. 204.
[2] Leroux, vol. i. p. 335.
[3] Scarron.
[4] Macbeth, a. ii. sc. 2.
[5] Hamlet, a. i. sc. 5.
[6] Adelung Wörterb. ii. 1295, 1334.
[7] Shaksp., Hamlet, a. ii. sc. 2.

The Mœso-Gothic *hausei* is the imperative of the verb *hausyan*, ex. gr. *Hausei*, Israel! fan Goth unsar fan ains ist." "*Hear*, O Israel! the Lord our God is one Lord."[1] This verb, which occurs frequently in the Mœso-Gothic New Testament, is from *auso*, the ear; and DIEFFENBACH has traced it through many languages, some retaining the letter *s*, and some changing it into *r*. In the former class is the Greek *οὖς*, in the latter the Latin *auris*; but this, in the early Latin, was *ausis*, as appears from *auscultare*. The *r*, however, prevailed in most Northern tongues, as the Frankish and Alemannic *ora*, *ore*, *or*, the Low Saxon and Dutch *oor*, the modern German *ohr*, the Danish *öre*, the Swedish *oera*, the Icelandic *eyra*, the Anglo-Saxon *eare*, and the English *ear*. The Italian *orecchio*, and Spanish *oreja*, are corruptions of the Latin diminutive *auriculus*; and from *orecchio* comes the French *oreille*.

Hark! is of the same family. From *ohr*, the ear, the Germans have formed *Hören!* to hear, and *horchen!* to listen; as the Latins, from *ausis*, had *audire* and *auscultare*; and so the Anglo-Saxons, from *eare*, had *hyran* and *heorchian*, which are our *hear* and *hearken*, or *hark*; and of this last the imperative mood easily becomes an interjection.

The Scottish exclamation *whisht!* may not improbably be of the same origin with *hush!* We pronounce this word *whist!* and use it, as JOHNSON observes, 1st, as an interjection, commanding silence; 2ndly, as an adverb; 3rdly, as a verb; and 4thly, as a noun, the name of a well-known game, requiring silent attention. Burns uses *whisht* as a noun, implying silence—

> A tight outlandish hizzie, braw,
> Cam[e] full in sight.
> Ye needna doubt I held my *whisht!*[2]

Nearly similar to this is our word *Hist!* of which JOHNSON thus speaks:—"*Hist*, interj.; of this word I know not the original: probably it may be a corruption of *hush*, *hush it*, *husht*, *hist*."

Mum! is reckoned by JOHNSON as an interjection, as it undoubtedly is; but he adds, "Of this word I know not the original: it may be observed, that when it is pronounced it leaves the lips closed; a word denoting prohibition to speak." Thus, Sir John Hume, soliloquizing to himself, whilst he is endeavouring to entrap the Duchess of Suffolk—

> ——— How now, Sir John Hume?
> Seal up your lips, and give no word but *mum!*
> This business asketh silent secrecy.[3]

From the interjectional use it sometimes passes to the adjectival. When the Duke of Buckingham has in vain endeavoured to prevail on the citizens to declare for Richard, he replies to the inquiry of the latter—

[1] Ulfilas. Mark xii. 29. [2] Burns, The Vision.
[3] Shaksp. Second Part of Henry VI., a. i. sc. 2.

Now, by the holy Mother of Our Lord!
The citizens are *mum*, say not a word.[1]

The syllable *mum* is a kind of onomatopœia, which seems to be at the root of the German *mummeln*, and *mumpfeln*, the Dutch *mompelen*, the Swedish *mumla*, the Danish *mumle*, and the English *mumble;* and is probably connected with the Latin *murmur*,[2] and the English *mutter*. The Greek παῦε and σιώπα are both used by Aristophanes, as imposing silence. When Hercules tells Bacchus that he may find his way to the infernal regions by hanging himself, the latter cries, Παῦε, πνιγηρὰν λέγεις, "Hold your tongue! you talk of a suffocating way."[3] Again, when Bacchus is sitting in judgment on the Poets, and Æschylus exclaims against the calumnies of Euripides, Bacchus cries σιώπα, "Silence!"[4] Theocritus uses σίγα for the same purpose, when Gorgo silences Praxinoe, in order to hear the celebrated singer—

Σίγα Πραξίνοα, μέλλει τὸν Ἄδωνιν ἀείδειν
Ἃ τᾶς Ἀργείας θυγάτηρ πολυΐδρις ἀοιδός.[5]

Of *s't*, *chut!* and *zitto!* I have elsewhere spoken.[6]

The old German cry of *Frid!* is thus explained by VADRIANUS: "De obscuris Alemannicorum verborum significationibus. *Fredum* hoc ipsum est quod nos hodie *Friden* vocamus, et pacis turbatoribus solet acclamari. *Frid! Frid!*"[7] The word *Friden*, used by this old author, is, in modern German, *Friede*, signifying public and private peace, as "*Frieden halten*," "to keep the peace." In Frankish it is *Frido;* in Lower Saxon, *Frede;* in Swedish, *Frid;* in Danish, *Fred;* in Dutch *Frede*. Some suppose it to be derived from *frey*, free, and some from the Mœso-Gothic *friyon*, to love, as *ak, silba Atta friyoth iswis*,[8] whilst others derive it from the Hebrew *brith*, a treaty of union; and perhaps there may be a general connection between all these. Very many proper names in the Northern nations were compounded with *Frid*, as our own Alfred, Frederick, Wilfred, &c., all of which implied a love of peace.

Acquiescence, dissent, &c.

272. The emotions which accompanying acquiescence in, or dissent from, the assertions of others, or confirmation of our own, are necessarily connected with an exertion, more or less distinct, of the intellect; and consequently their interjectional expression in language, though it may sometimes be effected by a simple articulation, especially among

[1] Shaksp. Richard III., a. i. sc. 7.

[2] Ὀνοματοποιία, id est fictio nominis—mugitus et sibilus, et *murmur* inde venerunt.—Quintilian, lib. viii. c. 6.

[3] Ranæ, v. 722. [4] Ibid. v. 957.

[5] *Hush!* Praxinoe! That skilful singer, the Argive woman's daughter, is just about to sing of Adonis.—Theoc. Idyl. 15, v. 96.

[6] Univ. Gram. s. 412.

[7] The word *Freden* is what we now call Friden; and hence it is usual to cry out to the disturbers of the peace, Frid! Frid!—Goldastus, Alemannicorum Antiquitatum, tom. ii. p. 63.

[8] For the Father himself loveth you.—Ulfilas. John xvi. 27.

rude and barbarous people, more frequently appears as a verb, noun, or adverb, elliptically uttered. With regard to the simple *Yes* and *No* of our language, as it has been disputed whether they should be called interjections or adverbs, or should form a class by themselves, I shall only refer, on this point, to my former Treatise, where their grammatical character has been discussed at some length.[1] In all languages, however, interjectional expressions will be found, either plainly, or by implication, affirming or denying an assertion; and *that* with more or less vehemence. Thus, besides a simple *Yes*, we have the affirmative *Troth!* and *Faith!* In French we find *Certes! oui dà!* in Italian, *Sicuro!* in Greek, *ναὶ ὄυτω, δῆλον*: in Romaic, *ναὶ, ναίσκε*: in Albanian, *âî, αουτοὺ, βερτὲτ*; in Latin, *Sic! Etiam! Certe!* in Welsh, *Iè! Dò! felly y Mae!* in Gaelic, *Seadh! is e! Dearbh!* in Hungarian, *Ugy! Bizouy! Moudjak!* in Malayan, *Iya! Behkan! Bali! Nischaya!* in Chinese *Xi! çu uyen!* in Otaheitan, *E! Oia! Ea! Ai!* &c. The French *Certes!* was adopted by our elder writers, as "*Certes!* the text most infallibly concludes it."[2] *Troth* is the noun *truth*, used interjectionally, and, by an ellipsis, for "*in truth.*" Thus Benedick says, in answer to the Prince, "*Troth*, my lord, I have played the part of Lady Fame."[3] *Faith!* is, in like manner, the noun *faith*, used interjectionally, and by an ellipsis, for "by my faith." So, Hamlet, excusing himself to Horatio, says—

> I'm sorry they offend you, heartily—
> *Faith!* heartily.[4]

In German, *Ja freilich!* or *Ja wohl!* serve to strengthen an affirmation.[5] In Dutch the same effect is produced by *Ja toch!* or, *Ja tokker!* and, in Swedish, by *Ja wist!* and all these agree nearly with the French *Oui, dà!* or our *Yes, indeed!* But here, as in most other interjections, a slight change in accent, quantity, and emphasis, may greatly alter the character of the expression. Instead of affirmation it may imply doubt; as, in the German, *Ja! ist es wahr?* "Indeed! is it true?" Dissent is expressed, contemptuously, by our *Tush! Tut! Buz! Fiddlestick!* the Scotch *Hoot!* the Welsh *Wfft!* the Latin *Eho!* the German *Tuss! Possen! Pah! Fidelbogen!* the Swedish *Tyst!* the French *Zest!* &c. "Of *Tush*," says JOHNSON, "I can find no credible etymology." Perhaps this, as well as the provincial German *Tuss!* and Swedish *Tyst!* may have been loosely imitated from the Latin *Tace!* or the French *Taisez-vous!* since it is generally used in answer to, or anticipation of, something said, or likely to be said, by another person. Thus, Roderigo impatiently interrupts Iago—

> *Tush!* ne'er tell me! I take it much unkindly![6]

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[1] Univ. Gram. ss. 399–402.
[2] Shaksp. Love's Labour Lost, a. iv. sc. 2.
[3] Ibid. Much Ado about Nothing, a. ii. sc. 1.
[4] Ibid. Hamlet, a. i. sc. 5.
[5] Ja freilich! Ja wohl! verstärken die Bejahung. Adelung. vol. ii. p. 1406.
[6] Shaksp. Othello, a. i. sc. 1.

Tut is supposed by JOHNSON to be only a different pronunciation of *Tush;* and, in like manner, serves to answer contemptuously something previously said. Thus, when Bolingbroke addresses the Duke of York, "My gracious uncle," the latter exclaims—

——— *Tut!* tut!
Grace me no grace, nor uncle me no uncle.[1]

Buz! is evidently an onomatopœia, imitating the buzzing of bees. It is used by Hamlet to interrupt Polonius—

POL. The actors are come hither, my Lord!
HAM. *Buz! buz!*[2]

The effect of the Scotch *Hoot!* is exemplified in the story of the traveller, who, having been confined to the inn at Inverary for several days by rain, peevishly exclaimed, at his departure, "What! does it rain here always?" To which the landlord answered, with great simplicity, "*Hoot! na*, it snaws whyles!" (*Oh! no*, it snows sometimes.)[3]

The Latin *Eho!* marks disbelief; as, when the impostor tells Charmides he has been at Arabia in Pontus, the latter exclaims, *Eho!* an etiam Arabia est in Ponto.[4] So, when Simo suspects Crito's story to be a fraudulent fiction, he says—

Eho! tu Glycerium hinc civem esse ais![5]

The German *Possen!* means *Nonsense!* and expresses slight or jocular contempt, like our interjection *Fiddlestick!* Indeed, the very word *Fiedelbogen* (fiddlestick) is not uncommon in German popular sayings; as, "Wer die Wahrheitgeigt, dem schlagt man der *Fiedelbogen* aufs Maul!" "He who blurts out the truth with his fiddle-faddle, will get a rap of the *fiddlestick* on his mouth."[6] The French *Zest!* is a sort of interjection used on various occasions, and particularly when a person says anything which is thought to be a falsehood, or an empty boast. In such a case, the interjection *Zest!* implies that you don't believe him.[7]

273. It would be endless to enumerate the various interjectional expressions which arise out of incidental circumstances in all languages. A few examples, however, may be noticed, such as *Yo ho!* the cry of sailors in heaving the anchor—*Boat ahoy!* used in calling a boat. The Greek ὠόπ ὄπ, and ῥυππαπαὶ, exclamations in rowing. Ἱππαπαὶ, a supposed cry of horses, (answering perhaps in effect to our *Tally-ho!* and *Tantivy!*) *Craven!* the cry of a defeated champion in a trial by battle. Words of like import in other conflicts, as *Hold!* the German *Halte! Genug!* the Italian *Basta!* and the old Guanche

Incidental circumstances.

[1] Shaksp. Rich. II., a. ii. sc. 3.
[2] Ibid. Hamlet, a. ii. sc. 2.
[3] Remarks on Local Scenery, vol. i. p. 261.
[4] Plautus, Trinum: a. iv. sc. 2.
[5] Eiselin, p. 168.
[6] Lorsqu'une personne dit quelque chose qui paroit fabuleux, une invention, une menterie, ou gasconade, ce mot *Zest!* a autant de force que si l'on disoit "Je ne vous crois pas."—Leroux, voc. Zest.
[7] Aristophanes, Ranæ, v. 210.

Gama! Words meant to accelerate speed, or to moderate it, as the Australian *Mautikal parti!* and the Maltese *Isa! Malaï, malaï!* make haste; the Italian *Piano!* and the Maltese *Qajla!* gently, and the Tongan *O'ooa!* softly! Words of deprecation, as *δῆτα*, of inquiry, as *Quæso! Cedo!* and of caution as *Ware! Gare! Cave! Lullaby!* used by nurses—and finally expressions of a vague and scarcely determinate nature, as *Heigh-ho! Go to!* the French *Çà! Sus! Or sus!* &c.

Boat ahoy! is a mere English expression; for I have heard Russian officers, who attempted to imitate it, call out *Boat agoy!* it being common with them to change *h* in foreign words to *g*; as in the *Hanhút*, a vessel so named from a victory obtained near a place of that name on the coast of Sweden; but which the Russian officers and crew always called the *Gangút*. The Greek *ὠὸπ*, and *ὠὸπ, ὁπ*, seem to have been used in giving directions to the rowers; for Bacchus having entered Charon's boat, the latter orders him to row strongly; after some dispute, Bacchus says, *κατακέλευε δή*, ("Well then, give the order!") which Charon does, in the words, *Ὦοπ ὄπ, ὠὸπ ὄπ.*[1] The word *ῥυπαπαὶ* was apparently used as an incitement for all the rowers to pull together; and may probably have had some connection with the verb *ῥῶεσθαι*, combined with the above-mentioned interjection *παπαὶ*; for *ῥώεσθαι* is explained by Hesychius "to hasten," "to urge on." Ἱππαπαὶ seems to have been used by horsemen in imitation of the preceding interjection, at least if we may so understand the sort of allegorical language with which Aristophanes makes the knights praise their horses—

> Εἶτα τὰς κώπας λαβόντες, ὥσπερ ἡμεῖς οἱ βροτοὶ,
> Ἐμβαλόντες ἀνεβρύαξαν, Ἱππαπαὶ, τίς ἐμβαλεῖ;[2]

Tally-ho! is a Norman hunter's cry, *Au taillis!* to cover! to the *bois taillis*, the underwood, called in legal Latin *sylva cædua*, and in Italian *bosco ceduo;* because, as it is said, "si taglia di tempo in tempo," "it is *cut down* from time to time." *Craven!* In a trial of battle, "victory is obtained," says Blackstone, "if either champion proves recreant, that is, yields, and pronounces the horrible word *craven*."[3] The learned jurist adds, that "this is a word of disgrace and obloquy, rather than of any determined meaning." But the meaning is obvious enough. The conquered champion *craves* his life; just as he might in crying *Quarter! Mercy!* or the like.

Hold! was an exclamation of similar import, applied to single combats. Hence, Macbeth says—

> ——— Lay on, Macduff!
> And damn'd be he who first cries *Hold! Enough!*[4]

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[1] Aristoph. v. 1105.

[2] Ibid. Equit. v. 598. Then taking the oars, as we mortals do, and bending down on them, they neigh out Hippapæ! who pulls?

[3] Blackst. Comm. 3. 340.

[4] Shaksp. Macbeth, a. v. sc. 7.

And the same may be applied to verbal contests, as it is in Hudibras's dispute with Ralpho—

> *Hold! Hold!* quoth Hudibras, soft fire,
> They say, does make sweet malt, good squire.
> The quirks and cavils thou dost make
> Are false, and built upon mistake.[1]

The German verb *halten*, to hold, is sometimes employed in like manner; as, *halte deine Streiche* zurück."[2] And the same verb supplies the origin of our military interjection *Halt!* which in German has the same sound and sense; for Adelung says, "*Halt!* das gewöhuliche Commando-Wort, wann die Truppen auf einem Marsche stehen bleiben sollen."[3] *Gama, gama!* Enough, enough! This is among the very few words now known of the language of the Guanches, the extinct inhabitants of the Canary islands; and it is said to have been used by the council in ordering duellists to cease fighting.[4] *Mantikatparti* is given in the vocabulary of South Australia by TEICHELMANN and SCHURRMANN as signifying "Make haste!" Perhaps as *manti* expresses inability, and *mantikatpa* slow or lazy, it should be rendered "Don't be slow!" or "Don't be lazy!"

Isa! is given by VASALLO as "Make haste!" and *Qajla* as Gently! "Malái, malái!" I have often heard myself, in addition to *Isa!* as signifying "make haste, quickly!" Δῆτα is used by Electra in deprecation, when she is desired by Orestes, whom she does not know as such, to put down the urn containing the supposed ashes of her brother.

> Μὴ δῆτα πρὸς θεῶν τοῦτό μ' ἔργασῃ, ξένε.[5]

Quæso is only the ancient pronunciation of quæro, "I ask," and was used in different moods of that verb by Plautus, ex. gr.

> Mirum est me, ut redeam, te opere tanto *quæsere*.[6]

But in the more polished age of Roman literature, only the word *quæso* remained in use, answering nearly to our interjection *Pray!* as, "*Quæso* quid sit mihi faciendum?" "Pray! what am I to do?"[7] *Cedo!* is also an old Latin verb, of which the other portions fell into disuse. It was equivalent to our "Pray tell me," as—

> *Cedo!* quorsum itiner tetinisse aiunt.[8]
> Pray, tell me, whither they say they held their way.

Ware! i. e. Beware! is the French *Gare!* and both agree with the Teutonic *waren*, and numerous derivatives, the first signification being

[1] Butler, Hudib. 1, 3, 1251. [2] Hold thy blows.—Hilpert, voc. Hold, halte.
[3] Halt! the usual word of command if the troops on a march are required to stand still.—Wörterb. 2, 933.
[4] Hodgson's Notes on Northern Africa, 1844, p. 104.
[5] Sophocl. Electra, v. 212. I beseech you by the gods, stranger, do not this act to me!
[6] Bacchides, a. ii. sc. 2. [7] Cicero ad Atticum, 11, 15.
[8] Pacuvius, fragm. ex Medo.

to look *toward* an object; then to be *aware* of the approach of danger; then to *warn* others against it; "comme quand on crie *Gare, gare!*[1] Hence the cry in a farmyard, *Ware Hawk! i. e.*, beware of the hawk hovering over the poultry, an exclamation which smugglers address to each other at the approach of an Excise officer.

Heigh-ho! is reckoned by JOHNSON an interjection. "An expression," he says, "of slight languor and uneasiness." The example which he quotes, however, shows that it was at first merely a sound produced mechanically by vocalizing the act of yawning; for it is that of a carrier entering scarcely awake, with a lantern in his hand, and crying "*Heigh-ho!*" An't be not four by the day, I'll be hang'd!"[2] In a secondary sense, indeed, it expresses a mental weariness, or slight vexation, as that of Beatrice, on finding that she really loves Benedick, whom she had before treated scornfully.

By my troth, I am exceeding ill—*heigh-ho!*[3]

On this passage Malone observes, that "Heigh-ho for a husband!" is the title of an old ballad in the Pepysian collection.

Go to! This expression is also, and justly, designated by JOHNSON, an interjection. He explains it thus, "*Come, come, take the right course!*—a scornful exhortation." This explanation, however, does not fully describe the emotion expressed by Dogberry in the play just mentioned.[4] He is a constable, inflated with the dignity of his office, and vain of his talents in the execution of it; and is, therefore, vehemently indignant at being called an ass by the offender under examination. To repel this imputation, he enumerates his own good qualities, "I am a wise fellow,"—"and one that knows the law,—*Go to!* and a rich fellow enough—*Go to!*"[5] The precise meaning of the expression is not very clear; but the constable evidently thinks that any one of his statements is enough to disprove the imputation of *folly*. Being a rich fellow, he cannot be an ass; or knowing the law he cannot be an ass; therefore the calumniator must be silent on this topic,—he must not *go on* with it, but *go to* some other. Again, in the same play, there is a little masquerade, in which Ursula tells Antonio, who is masked, that she knows him. He denies that he is the person; but she mentions various circumstances, proving that she is right, and adds, "*Go to!* Mum! you are he!"[6] as much as to say, "you need not *go on* with these assertions, for I have shown that they are false." The emotion implied in the first of these examples, is somewhat more than scorn, and in the other somewhat less. In the first it is indignation, in the second mere playful reproach.

The French *Çà!* has an enlivening effect, as in the pleasant old military song—

[1] Menage, Origines, p. 341.
[2] Shaksp. Hen. IV., First Part, a. ii. sc. 1.
[3] Much Ado about Nothing, a. iii. sc. 4.
[4] Ibid. a. iv. sc. 2.
[5] Ibid. a. iv. sc. 2.
[6] Ibid. a. ii. sc. 1.

Malgré la bataille
Qu'on donne demain;
Çà! faisons ripaille
Charmante Catin!

Which has been imitated, but not quite with the spirit of the original, and without an equivalent to the interjection *Çà!*

Though the fate of battle
On to-morrow wait—
Let's not lose our prattle
Now, my lovely Kate!

In French Dictionaries *Çà*, as an interjection, is compared with the Italian *Orsu! Su via!* as *Çà, travaillons!* "Come, let's set to work!" *Ça, allons!* "Come, let's set off! *Orsus!* in its first sense, signified "*Now rise!*" but it is also applied as introductory to a question, nearly like our *Well!* in "Well! What do you say to it?"[1] *Sus!* is evidently the Italian *Su!* a portion of the Latin *super*. It is described as an interjection, used in commanding a person to stand up.[2] The Italian *Su!* is also used, in the familiar style, to encourage one to go on in any undertaking; and when doubled, *Su, su!* may be considered as equivalent to the French interjection *Courage!*[3]

274. There is a considerable class of interjectional cries which relate to brute animals, either as directly addressed to them, or as employed in their pursuit. The celebrated GRIMM has entered so largely into this subject that I cannot do better than extract from his *Deutsche Grammatik* the following passage. "Interjections relating to animals have been introduced into language. I do not mean merely as attempts to bring their cries nearer to the articulations of the human voice; but also as expressions peculiar to particular dialects, and transmitted from generation to generation, by which different animals are either lured or intimidated by human beings. These sometimes resemble the natural cry of the animal, but so variously modified, that animals of the same class are accustomed to quite different sounds in different countries. The following may be deemed cries luring animals to food, &c.:— Brute animals.

"In Middle High German, *Za za za!* (to hunting-dogs), Lower High German, *Da da!* (to dogs), *Süten süt süt!* (to horses), otherwise *Hüf hüf! Hichis!* (to colts), *Schäpen schäp schäp!* (*to sheep*), Austrian, *Dunkel dunkel! Hödel hödel!* (to goats), also *Luzel luzel!* and in other places *Zub zub! Luk luk! Köss kühel köss* (to cows), also *Helo helobe! wuzi wuzi!* (to pigs), on the Rhine, *Huss, huss da!* in Suabia, *Hutz!* in Austria, *Hutah!* and *Fug fael fug! Ninni ninni!* (to cats), also *Minz minz! Mudel mütz mütz! Ze zitz!* or *Pus pus! Gusch gusch! Guss gus! Gös gös!* (to geese), Hessian and on the

[1] *Or sus!* Interjection qu'on exprime lorsqu'on interroge une personne. *Or sus!* qu'en dites vous!—Leroux, v. 2, p. 239.

[2] *Sus!* Interjection lorsqu'on commande à quelqu'un de se lever sur ses pieds. —Leroux, v. 2, p. 497.

[3] *Su*—particula esortativa-raddoppiata—*Su! su! Courage!*—Alberti, voc. Su.

Rhine, *Wulli wulli!* Low Saxon, *Hulli hulli!* Sleswig, *Rusch rusch! Fit fit!* (to goslings), *Pile pile! Bile bile!* (to ducks), Austrian, *Aut aut!* also sometimes *Nat nat! Lip lip! Pi pi!* (to hens), in other places, *Put put! Tick tick! Tict tict!*

"Intimidating cries are the following. In Middle High German, *Schu schu!* (to fowls), in Bavaria, *le!* (to birds), *Huss da! Huschkt!* (to hens), Lithuanian, *Tisz!* (to hens).

"Peculiar sounds for calling or driving them, are directed to intelligent dogs, horses, and cattle. The driver's words which direct harnessed oxen *right and left* should here be mentioned. The most usual for the *right* is *Hott!* Austrian, *Hatt hott!* Low German, *Hot hut! Hurhaut!* but in Bavaria and Crain, *Diwo diau! Di dist! Tschoa dist!* For the *left*, *Hai!* and *Wist!* often together, *Hauwist! Wisthau! Hotta!* and *Wust!* often both together; Suabian, *Jist!* Austrian, *Hi! Zohi! Tschohi! Swudee!* for *left* is singular. FRISCH gives *Schwodee!* a vocabulary by PAUZEE gives *Zwoudee! Zwustache!* and HANS SACHS, *Her!* and *Zuher!* I do not pretend to understand these strange, and probably very ancient words."

So far GRIMM. It is curious that the sound *Schu! Schu!* which he mentions as used in Germany for driving away fowls, is not only like what farm-servants in Cheshire and Lancashire use for that purpose, but is nearly the same as that which was employed in ancient Athens, as we find in Aristophanes—

Ποῦ, ποῦ, 's, 'εμοῦ τὸ δίκτυον;
Σοῦ, σοῦ παλιν σοῦ.[1]

The Scholiast derives σοῦ from the verb σοβέω, and SUIDAS derives it from σέω; but it is manifestly a mere arbitrary sound, supposed to be likely to drive away birds, which both critics agree is the meaning intended by the dramatist.

In the Hungarian language, *Höss!* is explained, "Interjectio gallinas abigendi!"[2] "an interjection of one driving away fowls." "*Huz!*" says WACHTER, "is the cry of the Suabians calling swine; and *Sic!* of the Bretons for driving them."

The Chinese have a particular interjection for driving out a dog, which they express by the sound *Chhîh!* and thence they have formed a verb, to *chhih*, as in the proverbial expression, "In the presence of a friend, do not *chhih* a dog;"[3] the meaning of which, no doubt, is, "do not annoy your friends with your domestic grievances." Among the appropriate sounds addressed by our waggoners to their horses are *Gee-ho!* for going on, and *Woh!* for turning.[4] In Germany, as ADELUNG informs us, *Hop* is addressed to a stumbling horse.[5]

Whoop! used to be applied to dogs at a bear-baiting, encouraging them to attack the bear.

[1] Where, where's my net? Shoo! shoo! shoo again!—Vesp. v. 208.
[2] Pariz Papai, Diction. Latino-Hungaraum, p. 852.
[3] Marshman, Chinese Gram. p. 498.
[4] Pegge's Anecd. of Eng. Lang., ed. 1844, p. 9. [5] Wörterb. v. 2, p. 1280.

To let them breathe a while, and then
Cry *Whoop!* and set them on again.[1]

Halloo! Johnson says, is "an interjection, a word of encouragement, when dogs are let loose on their game."[2] *Hillo! ho, ho, boy! Come, bird, come!* is the cry which a falconer uses to call his hawk down from the air; and in imitation of this, Hamlet uses the same cry to Horatio and Marcellus, after he has been some time separated from them.[3] In the 'Winter's Tale,' the old shepherd calls to his son, *Whoa! Ho! Hoa!* and the latter answers, *Hilloa! loa! So ho!* is a very old expression used among huntsmen on discovering a hare; as appears from the ancient ballad of the 'Huntynge of the Hare'—

The yoman rode and cryed *So hoo!*
And putte his hare up with his boo.[4]

Mercutio jestingly applies this cry to the appearance of the old nurse—

MERC. *So ho!*
ROM. What hast thou found?
MERC. No hare, sir.[5]

Religious sentiments.

275. Hitherto I have considered interjections and interjectional forms with reference only to the ordinary concerns of life: but language owes much to the religious impressions of mankind. These have, in all ages, called forth or modified sudden outbursts of feeling with relation either to the one true GOD, or to false deities, or to angels, saints, or, in short, to any person or thing which the speaker deems sacred. Superior beings, real or imaginary, are, perhaps, at first addressed solemnly in distinct terms of invocation, prayer, praise, or thanksgiving; or their names are employed among men in adjuration, attestation, benediction, or the like; but in course of time, the expressions gradually become vague and obscure, are corrupted in form, and dwindle into mere interjections, showing forth nothing but the ebullition of the speaker's feelings. I shall begin with those striking acclamations which connect the Christian dispensation with the Mosaic—*Hallelujah!* and *Hosanna!* These are vaguely known to most of us as interjections, of a sacred and reverential character, addressed to the Almighty and the Saviour. They are, however, of distinct origin in the Hebrew tongue. *Hallelujah* appears in our translation of the 'Book of Tobit,' where the holy man, predicting the restoration of Jerusalem, says, "And all her streets shall say, *Alleluia!* and they shall praise Him, saying, Blessed be God, which hath extolled it for ever!"[6] We have retained the Hebrew form also in the 'Book of Revelation:' "I heard a voice of much people in heaven, saying, *Alleluia!* salvation, and glory, and honour, and power, unto the Lord our God!"[7] But in the 'Book of Psalms,' where it forms the opening of several of those sacred lyrics, and often their conclu-

[1] Butler, Hudib. 1, 2, 165.
[2] Dictionary, v. Halloo.
[3] Hamlet, a. i. sc. 5.
[4] Weber's Metr. Romances, v. 3, p. 285.
[5] Romeo and Juliet, a. i. sc. 4.
[6] Tobit xiii. 8.
[7] Revelation xix. 1.

sion, our translators have uniformly rendered it, "Praise ye the Lord!"[1] It seems, therefore, to be not a simple interjection, but an interjectional form derived from a Hebrew root, signifying praise, and to be employed in that sense, in which all created beings, to whom the faculty of contemplating, however imperfectly, the works of the Great Creator, is given, are bound to testify their utmost admiration of His infinite power, wisdom, and goodness. *Hosanna* is of a different import; it appears to be adopted from a passage in the Psalms, which Dr. LEE has rendered, "O Jehovah, *save* now! O Jehovah, give now *prosperity!*"[2] The Jewish youths, it is said, were accustomed to recite this verse when they carried branches of palm in procession, the week after the Feast of Tabernacles; and hence, when our Saviour entered Jerusalem, they preceded Him, as the expected Messiah, crying, "*Hosanna* to the Son of David!" that is, "May the Son of David *save* us now!"[3] SUIDAS, therefore, seems to be in error when he says, "Hosanna signifies *Glory*."[4] Nor is JOHNSON more accurate in explaining it as "an exclamation of '*Praise* to God!'" though he seems to have been led into this error by MILTON, who describes the angels answering to the call made on them by the Almighty Father to adore his Son—

> ——— Heav'n rung
> With jubilee, and loud *Hosannas* fill'd
> Th' eternal regions.[5]

Here, indeed, the blest voices may be supposed to have uttered praises and thanksgivings, or to have glorified God with *Hallelujahs;* but there was no need to cry to Jehovah to *save* them, or to *give them prosperity*, which, we are assured on the best authority, is the real import of *Hosanna!*

A great part of heathen worship seems to have consisted of invocations, such as Ἰὴ Παιῆον, Ἰὴ, Ἰὴ, Ἴακχ', ὦ Ἴακχε, *Euhoe!* &c.

> Οὐδὲ Θέτις Ἀχιλλῆα κινόρεται ἄλιλυα μήτηρ
> Ὀππότ' Ἰὴ Παιῆον, Ἰὴ Παιῆον ἀκούσῃ.[6]

Again—

> Ἰή, Ἰὴ φθέγγεσθε.[7]

Ἴακχ', ὦ Ἴακχε, is the acclamation of the Chorus, meant apparently to represent what was practised in the mysteries.[8] The Latin *Euhoe!* is an interjection of the bacchanals, taken from the Greek εὖ ὑιέ: "Well done, my son!" which was applied by Jove to Bacchus, for his exploits in the war of the Titans. In modern times, invocations of the Almighty have often degenerated into mere ejaculations on the most trivial occasions; as when Sganarelle's wife Martine comes in search of

[1] Psalm cvi. 1 and 48, &c. [2] Psalm cxviii. 25. See 383. [3] Matthew xxi. 9.
[4] Ὡσαννά δόξαν σημάινει.—Suidas, v. 2, p. 394, ed. 1619.
[5] Paradise Lost, 3, 247.
[6] Nor did Thetis, the wretched mother, deplore Achilles,
When she heard Ié Pæon! Ié Pæon!
Callimach. Hymn Apoll. v. 20.
[7] Sound Jè, Jè.—Ibid. v. 25. [8] Aristoph. Ranæ, v. 319.

her husband, she exclaims, "Ah, *mon Dieu!* que j'ai en de peine à trouver ce logis."[1] A century or two ago, a similar abuse of the sacred name of the Lord was common in our own country, even among persons of great respectability. Thus the learned SELDEN, speaking of a certain Hebraism in our translation of the Bible, says, "It is well enough as long as scholars have to do with it; but when it comes amongst common people, *Lord!* what jeer do they make of it!"[2] This exclamation occurs, too, very frequently in the Diary of Mr. Pepys, a person, indeed, of low origin, but of no small official weight and importance.

Interjectional forms of adjuration have been common both in ancient and modern times, and these also frequently became mere exclamations, as *Mehercle! Equinim!* &c. It is commonly thought that *Mehercle!* and *Mecastor!* were elliptical expressions for "*Ita me Hercules adjuvet!*" "*Ita me Castor adjuvet!*" But M. DACIER gives a more probable explanation of them. He considers the *me* and *e* of the Romans to be equivalent to the Grecian adjurations by μὰ and νὴ, &c., as *per Castorem!* "by Castor!" was the import of Me Castor! and *Mehercle*, as *per Herculem!* "*by Hercules!*" *Ejuno*, as *per Junonem*, "*by Juno!*" Ecere! as *per Cererem!* "by Ceres!" *Epol!* as *per Pollucem!* "by Pollux!"[3] *Mediusfidius!* was a similar adjuration: and this, also, is differently explained, for FESTUS supposes *fidius* was an ancient form of *filius*, the son. He, therefore, takes the adjuration to answer to the Greek μὰ τὸν Διὸς υἱὸν, "by the son of Jove!" meaning Hercules. Others, however, explain it to signify "by Fidius!" (the God of Faith or Fidelity), and this seems probable, from a passage in Plautus, where Demænetus, being conjured to speak the truth, says—

> Per *Deum Fidium* quæ quæris jurato mihi
> Video necesse esse eloqui quiquid roges.[4]
> Since I'm conjured by Fidius, I see
> I must speak out, and answer all your questions.

In adjurations like ναὶ μὰ Δία (by Jove, affirmatively), and οὐ μὰ Δία (by Jove, negatively), it is well observed by HOOGEVEEN, that the adjuratory force is given by μὰ, and the affirmative or negative character by ναὶ or οὐ, respectively;[5] and so, when the adjuration was by any inferior object, as when Achilles swears by his sceptre, affirmatively, that he will never again go out to fight for the Grecians: καὶ ἐπὶ, μέγαν ὅρκον ὀμοῦμαι—

> Ναὶ μὰ τοδε σκῆπτρον.[6]

And when he swears to Calchas that no one shall touch him—

> Οὐ μὰ γὰρ Ἀπόλλωνα[7]—οὔτις—σοὶ—χεῖρας ἐπόισει.

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[1] Molière, Méd. malg. Lui. a. iii. sc. 9.
[2] Selden's Table Talk, art. Bible.
[3] Dacier, Not. ad Testum, voc. Mecastor.
[4] Anisaria, a. i. sc. 1.
[5] De Particulis, c. 25.
[6] Homer, Iliad, i. 233. And here I swear a great oath, yea, by this sceptre!
[7] Ibid. v. 86, &c. Nay, by Apollo! no one shall lay hands on thee!

But μὰ alone has an adjuratory force; and we sometimes find it applied, ludicrously, to trifling objects, as—

Μὰ τὸν κύν' ὦ Νικόστρατ', οὐ φιλόξενος.[1]

This, no doubt, was said in ridicule of Socrates, who is reported to have used a similar interjection as others did, μὰ τὴν κράμβην (by the cabbage![2]). Aristophanes puts in the mouth of Socrates several other absurd ejaculations, as μὰ τὴν ἀναπνοήν, *by the breath!*[3] μὰ τὸ χάος, *by Chaos!* μὰ τὴν ἀέρα, *by the air!* μὰ τὴν ὀμίχλην, *by the cloud!*[4] Occasionally μὰ is omitted, and the interjection shortened to a single syllable, as Theocritus uses δᾶν for γᾶν, and that Dorically, for γῆν, the Earth, or Ceres—

. . . . . κἠμὲ λέγοντι
Πάντες ἀοιδὸν ἄριστον, ἐγὼ δέ τις οὐ ταχοπειθής.
Οὐ δᾶν.[5]

So in Latin, the entire phrases, *juro per Herculem! juro per Pollucem!* (I swear by Hercules! I swear by Pollux!) are melted down to the short interjection, *Hercle!* and *Pol!* Chæræa, fearful of being seen and recognized, exclaims—

——— Perii *hercle!* obsecro,
Abeamus intro, Thais.[6]

So the Argive nobleman, when cured by his friends of his pleasant lunacy, cries out—

——— *Pol!* me occidistis, amici,
Non servastis, ait, cui sic extorta voluptas,
Et demptus, per vim, Mentis gratissimus error.[7]

War-cries. 276. "The custom of the middle ages," says GRIMM, "brought into use a separate war-cry for every party going into battle. Of these the most celebrated in the early Frankish romances was *Montjoie!* (the *Mons gaudii* of DUCANGE), sometimes written *Monsgoy!* and sometimes *Monzoye.*"[8] Hence Professor WILDE, in 1793, predicting the restoration of the French monarchy, said, "Instead of the tumult and din of their anarchy, the human voice divine may yet be heard. The ancient spirit may yet revive. The cry of *Bourbon nostre Dame!* and *Montjoie St. Denys!* may again resound through France."

"To this was sometimes added *Pretiosa!* the name of Charlemagne's sword. Often, too, the name of the warrior's town, or district, was shouted."[9] This is ludicrously imitated by BUTLER, in describing a triumph of "the Aldermen of Rome, who," he says—

[1] Aristoph. Vesp. v. 83. No, no; by the dog Nicostratus! he is not hospitable.
[2] Athenæus, lib. ix. p. 370, ed. 1657. [3] Nubes, v. 627. [4] Ibid. v. 812.
[5] And they all call me an excellent singer; but I am not easily persuaded by them. *No, indeed!*—Theocritus, Idyl. 7, 37, &c.
[6] *By Hercules!* I am undone. I beseech you, Thais, let us go in.—Terent. Eumachus, a. v. sc. 2.
[7] *By Pollux!* you have killed me, friends, and not benefited me, since you have thus robbed me of pleasure, and forced from me my mind's most delightful error. —Horat. Epist. 2, 2, 138.
[8] Grimm's Deutsche Grammatik, v. iii. p. 307. [9] Ibid.

Did ride with many a good morrow,
And *hey for our town!* through the borough!
Hudibras, P. 2, C. 2, v. 603.

"The knights," adds GRIMM, "contented themselves with the mere cry of *Schevaliers!* or *Ey! Schafaliers! Werder helt!*" Come on knights! Be heroes! "And even here with the distinctive addition of the country, as *Schevaliers* Parmenie!"[1] So Shakspeare, in the First Part of King Henry IV. (a. iv., sc. 3) says—

God and St. George! Talbot, and *England's* right!

277. In the middle ages, too, an evil custom prevailed, although strictly forbidden by the law of the church, of swearing by various parts of Christ's body, as his hair, his head, &c. "Si quis per capillum Dei, vel caput juraverit" (says the Decretum Caus. 22, quæst. i., c. 10) "si Laicus anathematizetur." To evade this formidable penalty some absurd perversions of the words were adopted, which rendered the interjections apparently as unmeaning as the Latin *pol!* or the Greek δᾶν. Thus the names of *God* and *Christ* were travestied by *Gog*, *Cock*, *Ad*, *Od*, *I*, or *S*. Perverted terms.

The oath, "*By God's body*," is perverted into the interjectional forms of *Odsbody! Udsbody! Odsbodikins!* and *Bodikins!* The carrier, in the First Part of King Henry IV. (a. ii., sc. 1), cries out "*Odsbody!* the turkies in my pannier are quite starved." The milk-maid, seeing Viola faint, exclaims, "*Udsbody!* Nan, help, she's in a sound!"[2]

Udsbodikins! is a diminutive of the preceding, as in the old epigram on the carter, whose team had been stolen—

If, Giles, I've lost six geldings, to my smart;
If not, *Odsbodikins!* I've found a cart!

Bodikins! is the same shortened; as when Justice Shallow, in the 'Merry Wives of Windsor,' says, "*Bodikins!* Master Page, though I now be old, and of the peace, if I see a sword out, my finger itches to be one!"

Gog's sides! is "By God's side," in allusion to the side of Christ, which was wounded by the soldier's spear. Thus *Hodge* says to *Dickon*, in 'Gammer Gurton's Needle'—

Gog's sides! Dickon, me think Ich hear him.

Be Godde's face! a more distinct oath, occurs in Winton's Chronicle—

Evyn in the Peth was Erle Duwy,
And til a gret stane that lay by,
He sayd, *be Godde's face*, we twa
The fleycht on us sall samyn ta.

Ud'sfoot! By God's foot! is an interjection of the Scornful Lady, when she finds she has been deluded—

Udsfoot! am I fetch'd over thus![3]

[1] Grimm's Deutsche Grammatik, v. iii. p. 307.
[2] Beaumont and Fletcher, The Coxcomb, a. v. sc. 2.
[3] Ibid. The Scornful Lady, a. v.

'Sfoot! and *'Foot!* are the same shortened. Belleur, vexed at being ridiculed by Rosaline, says, "I will not be a history, *'Sfoot!* I will not!"[1] *'Foot!* is an exclamation of young Loveless, when surprised at the usurer's unexpected liberality—

'Foot! this is stranger than an Africk monster![2]

By Cock's bones! originally signified "By the bones of God!" that is, "of Christ"—

Thei swere all *be cokkes bownes!*[3]

So in Chaucer—

See how he nappeth! see *for cock's bones*
How he woll fall from his hors at ones.

'Sfacks! signified originally "*By Christ's hair!*" and was the very oath *per Capillum Dei*, specially prohibited in the canon law; for *feax* in Anglo-Saxon is the hair of the head, whence was named the town of Halifax, *i. e.*, *hælig feax*, the holy hair. Hence, too, the name of the well-known English family Fairfax, *i. e.*, fair-hair. The word *fakes* for the hair is still used in the Cheshire dialect.

Cock's passion! is an evasion of the oath "By the passion of Christ!" As an interjection, it implies only a slight alarm, when used by Grumio on his master's approach—

Cock's passion! silence! I hear my master.[4]

'S'blood! is "By God's blood!" *i. e.*, "By the blood of Christ!" an oath, which, taken seriously by a Christian, must have been felt as a most sacred obligation; but we find it as an interjection in the mouths of reprobates, who appear to have had little sense of religion: thus Falstaff, engaged with Prince Henry in a robbery, has had his horse removed by one of his companions, and exhaling his vexation in an interjection, he exclaims, "*'S'blood!* I'll not bear mine own flesh so far afoot again for all the coin in thy father's exchequer."[5]

'S'pretious! or *Ud's pretious!* was "By Christ's *precious* blood!" This also became an interjection expressing vexation, as when Hylas, who has been deluded by a sham marriage, is told that no marriage has taken place, he cries out in surprise and disbelief, "*'Spretious!* you'll make me mad. Did not the priest tie our hands fast?"[6] So the tinker's trull, when jealous of poor Viola, cries "*Ud'spretious!* must you be ticing?"[7]

Zounds! is "By God's wounds!" Sir Leoline, "the baron rich," thus expresses himself in Coleridge's wild and beauteous poem:—

He swore by the wound in Jesu's side![8]

The more common oath, however, was by the five *wounds*, viz.,

[1] Beaumont and Fletcher, The Wildgoose Chase, a. ii. sc. 3.
[2] Ibid. The Scornful Lady, a. v.
[3] Huntynge of the Hare, f. 1, v. 117.
[4] Taming the Shrew, a. iv. sc. 1.
[5] Henry IV., First Part, a. ii. sc. 2.
[6] Beaumont and Fletcher, Mons. Thomas, a. v. sc. 7.
[7] Ibid. The Coxcomb, a. ii. sc. 1.
[8] Christabel, P. 2.

those in the side, hands, and feet; to which frequent allusion is made in ancient heraldic bearings. This awful oath, too, passed into an ordinary expression of alarm or violence; as when Falstaff is told that the travellers are eight or ten in number, he cries, "*Zounds!* will they not rob us?"[1] So when Petruchio is asked if Katharine shall be his wife—

> "Ay, *by Gog's wounds!*" quoth he, and swore so loud,
> That, all amaz'd, the priest let fall his book.[2]

Od's nouns! is another perversion of the same oath; as we learn from Dame Quickly, when Parson Evans is examining the boy in his grammar—

> Evans. How many numbers is in nouns?
> Will. Two.
> Quickly. Truly, I thought there had been one more; because they say Od's nouns! *Merry Wives of Windsor.*

Od'slife! 'Slife! Life! and *Od'slifelings!* are different evasions of a very solemn oath "By the life of God!" or in scriptural phrase, "As the Lord liveth!" We find them as interjections, casually marking some degree of impetuosity, vexation, or sudden alarm. When Sir Anthony Absolute is indignant at his son's pretended indifference to Lydia's beauty, he exclaims—

> 'Odslife! when I ran away with your mother, I wouldn't have touched anything old or ugly to gain an empire! *Sheridan,* Rivals.

'Life! is an interjection of angry surprise in Thomas Middleton's play "No Wit like Woman's:"—

> *'Life!* had he not his answer?

Sir Andrew Aguecheek having been beaten by Sebastian, and mistaking Viola for him, cries out in alarm—

> *'Odslifelings!* here he is!
> *Shaksp.* Twelfth Night, a. v. sc. 1.

'Slight! is "*By God's light!*" but when used interjectionally, it is often applied on very trivial occasions. When Mark Antonio sees Eugenia pass by, veil'd, he exclaims to his companion—

> *'Slight!* sir, yonder is a lady veil'd!
> *Beaumont and Fletcher,* Love's Pilgrim, a. iv. sc. 1.

Several French interjections have arisen from similar evasive oaths, by the blood, the body, the head, &c., of our Saviour.

Palsangguené! corrupted by the peasants from *Par le sang béni!* "*By the blessed blood!*" *i. e.*, of Christ: thus the peasant Lucas, amused at Sganarelle's droll expressions, says, "*Palsangguenné!* v'là un Médecin qui me plâit."[3]

Parlacorbleu! originally "By the body of Christ, when dead and livid!" It was afterwards shortened to *Corbleu! Parbleu!* and *Pardieu!*

[1] Henry IV., First Part, a. ii. sc. 2. [2] Taming the Shrew, a. iii. sc. 2.
[3] *Palsangguenné!* here's a pleasant doctor!—Molière, Méd. m. Lui, a. i. sc. 6.

Parlacorbleu! gardez d'échauffer trop ma bile![1]
Corbleu, mon Gendre, ne m'échauffez pas la bile![2]
Parbleu! s'il faut parler des Gens extravagans,
Je viens d'essuyer un des plus fatigans.[3]
Pardieu! J'en tiens, c'est tout de bon![4]

Morbleu! seems to have been, in like manner, shortened from "*Par la mort bleue*," reminding us of the πορφύρεος θάνατος of HOMER. But used as an interjection, it may express angry surprise; as when Alceste is indignant at the insincere praise which Philinthe bestows on Oronte's silly verses—

PHILINTHE. I never heard verses so well turn'd.
ALCESTE (aside). *Morbleu!*[5]

Têtebleu! and *Ventrebleu!* belong also to this class. They are both employed by DESTOUCHES, the first to mark indignation—

LE COM. Moi je ments? *Têtebleu*, mon père, permettez;

and the second to mark contempt—

LE MARQUIS. Trève de colère!
Ou je me fâcherai—
LE BARON. Fâchez vous, *Ventrebleu!*

Ventre! is sometimes used alone:—

Et si j'avois quelque pouvoir,
Ventre! je vous ferai savoir!

Ventre Saint Gris! was the common exclamation of Henri IV. Its signification is obscure; but it may possibly have referred, like *Ventrebleu*, to the dead body of Christ.

Cadedis! is a Gascon interjection, originally *Cap de Dieu!* "By the head of God!" the word *cap* from the Latin *caput* being used in Gascony to signify the head: thus MENAGE, explaining the word CADET, treats it as a diminutive of *cap*, and says, the Gascons pronounce it *capdet*, meaning a younger son, the eldest son being the proper *head* of the family. Probably the Latin *caput* was corrupted first into *capt*, and then into *cap*; and *capt* with the diminutive particle *et*, formed *capt-et*, and by contraction *cadet*; whence we use *cadet* for a younger son of a family, and of late years as the peculiar title of a student admitted into a military college, preparing to be an officer.

Corpo di Bacco! "Body of Bacchus!" is an Italian exclamation of surprise, which I have often heard from persons of the highest respectability; and which may, perhaps, have been at first adopted by way of evading the profane use of an oath by the body of Christ. The exclamation *Per Bacco!* however, is also common, and may possibly

[1] *Parlacorbleu!* take care not to stir up my bile.—Molière, Com. Imaginaire.
[2] *Corbleu!* my son-in-law, don't stir up my bile.—Ibid. George Jaudin, a. i. sc. 8.
[3] *Parbleu!* if you speak of troublesome fellows, I have just met with one of the most annoying.—Ibid. Misanthrope, a. ii. sc. 5.
[4] *Pardieu!* I have got it, it is quite right.—Saint Amand.
[5] Molière, Misanthrope, a. i. sc. 2.

have descended from the times of heathenism, as the similar phrase *By Jove!* has done in English. Certainly, in neither case is there a serious intention of appealing to deities which are well known to have no existence: it follows that the words are merely interjectional forms of speech.

Next to the appeals addressed to the Almighty and the Saviour prior to the Reformation, were those addressed to the Saints and the Virgin Mary, as is still the case in Roman Catholic countries; but everywhere the solemn invocation has passed into a mere interjection. In Malta, for instance, the exclamation *Santa Maria!* which is continually heard, especially among the lower classes, neither conveys nor is meant to convey to the mind of the hearer any other impression than that of surprise, or alarm, on the part of the speaker. A similar effect was formerly produced in England by the interjections now obsolete: *Marry! By the mackins! Birlady!* and provincially *By Lakin!* and *By Leakins!* It is a remarkable instance of the effect of habit in converting a solemn invocation into a mere interjection, that Bishop Latimer, who was certainly little disposed to worship the Virgin Mary, nevertheless employed her name interjectionally. "To whome," says he, "did God promise coronam vitæ, everlastyng life? *Marye!* diligentibus, unto them that love him."[1] Here the good bishop uses the word *Marye!* by no means as an invocation, but merely as expressive of the same sort of feeling as Polonius shows, when, in directing Reynaldo to inquire into the character of Laertes, he says—

> ——— And there put on him
> What forgeries you please. *Marry!* none so rank
> As may dishonour him.[2]

By the mackins! "By the maiden!" is used interjectionally by T. RANDOLPH, a satirical poet of the seventeenth century.

Mackins! is a diminutive like the German *mädelene*, whence also comes our word *maiden*, often used anciently for the Blessed Virgin; as when applied to the name of a town or village, as *Maiden Newton*, *Maiden Bradley*, and *Maidenhead*. There was some years ago an inn called the *Maidenhead* Inn, at Salisbury, which originally had for its sign the head of the Virgin Mary. ADELUNG observes that OTTFRIED and the other Frankish writers invariably designate the mother of our Saviour by the simple word *Magad*, the maid. (Wörterbuch, v. 3, p.13.)

Birlady! is used in Beaumont and Fletcher's play of 'The Coxcomb (a. 5, sc. 1), where the Justice addresses Curio, who has brought him some papers—

> *Birlady!* sir, you have rid hard, that you have.

In the 'Tempest,' a. iii., sc. 3, we have *By'rlakin!* and again, in the 'Midsummer Night's Dream,' a. iii., sc. 1; and this is still further corrupted in the Cheshire dialect, to *By lakin!* and *By leakins!* but it

[1] Latymer, Sermon Seventh, fo. 54, ed. 1562.
[2] Shaksp. Hamlet, a. ii. sc. 1.

is obvious that a Cheshire peasant at the present day has not the slightest notion that in using this interjection he is speaking of the mother of Christ.

Of things held sacred, the rood, or cross of Christ, and the mass, a solemn service of the Roman Catholic church, were among the most remarkable. When Brengwain is brought into "a grisly clough," to be killed by the murderers—

> Sche cri'd merci enough,
> And seyd, *for Criste's Rode!*
> What have Y done wough—
> Whi wille ye spille mi blode?
> *Sir Tristrem*, Fytte ii. st. 59.

Mass! an interjection frequent in our old plays, but now obsolete, was originally an adjuration, *By the mass!* in which Christ himself was believed to be bodily present. It must, therefore, have been an oath of weighty obligation; but we find it employed as a mere ejaculation of good-humoured approbation. When old Capulet's servant jests on being ordered to fetch logs, his master merrily replies—

> *Mass!* and well said. Thou shalt be loggerhead.
> *Romeo and Juliet*, a. iv. sc. 4.

It may here be observed that the Latin *obsecro!* which is often used interjectionally, is equivalent to *Per sacra rogo!* "I beseech you by the sacred rites!"

> Quidnam est, *obsecro!* quid te adiri abuntas!
> Fragm. incerti Tragici.

As Christians are expressly forbidden to swear by their head—"Neither shalt thou swear by thine head, because thou canst not make one hair white or black," (Matthew v. 36,)—it may perhaps have been considered as a lawful evasion of that precept to swear "by the pan!" or "by the top!"

> Loue is a greter lawe, *by my pan!*
> Than may be yeuen to any erthly man. *Chaucer.*
>
> Sir Simond de Montfort hath swore *bi hys top*,
> Hevede he nou here Sir Hue de Bigot
> Al he shulde graunte him twelfemonth scot
> Shulde he neuer more with his fot pot
> To help Wyndesore. *Battle of Lewes.*

That a man should pledge his life or his faith to the truth of his assertions is nothing remarkable; but we find expressions of that kind used interjectionally with greater latitude of import.

Mort de ma vie! "Death of my life!" is an exclamation of mere irritated pride, as uttered by the Duke of Bourbon, when the English, under Henry V., invaded France—

> *Mort de ma vie!* if they shall march along
> Unfought withal, but I will sell my dukedom,
> To buy a slobbery and dirty farm
> In that nook-shotten isle of Albion.
> *Shaksp.* Henry V., a. iii. sc. 5.

Of the pledge of life, however, there is a humorous sort of evasion, *Mor non pas de ma vie!* "Death not of my life!"

> *Mornonpasde ma vie!* C'est un malin diable que votre mâitre.—Death not of my life, that master of yours is a mischievous devil.
>
> Arlequin, *Misanthrope*.

Perfay! By faith! is intelligible enough, though somewhat superfluously introduced by BARBOUR in the opening of his first book of 'The Life and Acts of the most victorious conqueror, Robert Bruce'—

> When Alexander the king was dead,
> That Scotland had to steer and lead,
> The land six years and more, *perfay!*
> Lay desolate after his day.

But it is rather ludicrous to find this interjection uttered by Satan, in the old English poem called 'The Harrowing of Hell'—

> *Parmafey!* Ich holde myne
> Alle tho that bueth her yne.

278. There are several interjections and interjectional forms in old writers, of which the original signification is not easily to be determined. Such are, *By Godde's ore! By cock and pye! God'slid! 'Slid! Od'sbobs! Zooks! Gemini! Ad'sniggs! Sniggs! Hey how, and Rumbylowe!* the German *Dopp! Gott henne!* &c. *Bi Godde's ore!* appears in the romance of Sir Tristrem— Of doubtful origin.

> Brengwain the coupe bore
> Hene rewe that ferly fode,
> He swore *bi Gode's ore*
> In her hond fast it stode.

"*Ore*," says Sir WALTER SCOTT, "is a word of uncertain derivation, and various application." TYRWHITT explains it as meaning grace, favour, protection. (See a note upon this phrase in RITSON'S 'Metrical Romances,' v. iii., p. 263.) Page, persuading Slender to come in to dinner, says—

> *By cock and pye!* you shall not choose, sir; Come, come!
>
> *Merry Wives of Windsor*, a. i. sc. 1.

STEEVENS says that this was a very popular adjuration, and occurs in many of our old dramatic pieces. Justice Shallow also uses it, much in the same way, to Falstaff—

> *By cock and pye!* sir, you shall not away to-night.
>
> *Second Part Henry IV.*, a. v. sc. 1.

Among different suggestions of the origin of this whimsical exclamation, the most probable seems to be that *cock* was the above-noticed corruption of the sacred Name, and *pye* was an abbreviation of Πίναξ, a tabular index in the offices in the Romish service.

By God'slid! and *'Slid!* are doubtless expressions of a common origin. Pandarus, pointing out Hector to Cressida, says—

> *By God's lid!* it does one's heart good.
>
> *Troilus and Cressida*, a. i. sc. 2.

Slender, timidly approaching Anne Page, says—

> I'll make a shaft or a bolt on't. *'Slid!* 'tis but venturing!
> *Merry Wives of Windsor*, a. iii. sc. 4.

It can hardly be supposed that this was originally an oath by God's eyelid; perhaps it was, *By God's lith!* from the Anglo-Saxon *lith*, a limb.

Od'sbobs! unless it be a corruption of *Od'sbody!* above mentioned, may be a mere arbitrary exclamation. It is used by Mirbel in his bantering conversation with Lydia Bianca—

> ——— Hark ye! hark ye!
> *Od'sbobs!* you are angry, lady.
> *Beaumont and Fletcher*, Wild Goose Chase, a. i. sc. 3.

Zooks! is another equivocal interjection, expressing emotions usually of the lighter kind. In the farce of 'Midas,' Apollo, offering himself as a servant, sings to the farmer—

> Come! strike hands! I'll take your offer;
> Further on I may fare worse.
> *Zooks!* I can no longer suffer
> Hungry guts and an empty purse!

The origin of this word is very obscure: it may perhaps have been, "*By God's books!*" that is, the Gospels,—oaths taken on which ("*tactis sanctis evangeliis*") were deemed peculiarly sacred; and are at present required (with some exceptions) in the ordinary mode of giving evidence in our courts of justice.

Gemini! was probably an evasive imitation of *Jesu!*

What *Ad'sniggs!* and *'Snigs!* were meant to express I own I cannot guess. These exclamations, however, occur (generally with a ludicrous effect) in various writings of the seventeenth century—

> "*Ad'sniggs!*" cries Sir Domine,
> "Gemini! Gomini!" *T. D'Urfey.*
>
> But the man of Clare Hall that proffer refuses;
> *'Snigs!* he'll be beholden to none but the Muses.
> *G. Stepney.*

Sniggs! occurs also in one or two plays of Beaumont and Fletcher.

Hey and how! and *Rumbelow!* which are found in old poems, both Scotch and English, seem to be merely arbitrary exclamations—

> With *hey and how! rohumbelow!*
> The young folk were full bold.
> *Peblis to the Play.*
>
> They rowede hard, and sungge ther too
> With *heuelow!* and *rumbeloo!* *Richard Cœur de Lion.*
>
> Your maryners shall synge a rowe
> *Hey howe!* and *rumbylowe!* *Squyre of Lowe Degree.*

Dopp! in German, is said by WACHTER to be an interjection of a person who proposes to make a bargain: "Interjectio ad sponsionem provocantis." The origin is obscure, but WACHTER is probably right in supposing it to have been the imperative of an obsolete verb, *doppen*, to *strike*, connected with the Greek radical τυπ, in πύπτω.

Hence the interjection *Dopp!* is analogous to our expression, "*Strike hands!*"[1] and it is connected with our word, *dub*, to make a knight, by the formality of *striking* him on the shoulder with a sword. This, in Anglo-Saxon, is *dubban to ridda;* in Islandic, *addubba til riddara;* and in German, *Zum ritter schlagen.* With the Islandic agreed the barbarous Latin *adobare*, from which the old French *adouber* was taken, which occurs often in romances, as—

Adoubez-moi biax meles, dit Garin;
Et dit Fromond, Volentiers, biax amis.

Roman de Garin.

Mes d'une chose me dites verité,
Se onques fûtes Chevalier *adoubé.*

Roman de Girard de Vienne.

And *Adoubé* alone is often used for a knight—

Ricard s'en vet à Laon la Cité
En sa compagne trois cents *Adoubés.*

Roman de Garin.

Dub is also used by us as a noun—

As skilful coopers hoop their tubs,
With Lydian and with Phrygian *dubs.*

Butler, Hudibras.

And this again leads to *Rub-a-dub!* an interjectional expression for beating a drum. In modern German we meet with *dubhammer*, a great hammer used in certain copper-works. "There are some other expressions," says GRIMM, "which it is quite impossible to explain; for instance, the Lower Hessian *Gott henne!* the Hainault *Speck hennenei!* and elsewhere, *Ja henne!* and *Ja hennenbere!* And how are we to understand *Blomenharte! Blomenheide!* according to the Bremish dictionary, an interjection of admiration; and in the Netherlandish, *Blommerheit! Blommerhart!*"[2]

Conclusion.

279. To the examples of interjections and interjectional forms here given, numberless others might be added, were it possible to examine in detail the various languages which have prevailed among mankind. It unfortunately happens that most of the persons, who have hitherto collected materials for Glossology, have thought, with Mr. Lindley Murray, that "it is unnecessary to expatiate on such *expressions of passion*," which they regard, with him, as "scarcely worthy of being ranked among the branches of artificial language." (Eng. Gram., Part ii., c. 10.) On the contrary, enough, I trust, has been shown to prove that the expressions of human passion deserve as truly the attention of the philosopher as the expressions of human intellect. The former class of expressions, as well as the latter, are shown by Glossology to be used in ancient and modern times by nations barbarous and civilized, by each sex, by young and old, by the learned and

[1] Nam sponsiones, more antiquo, complosis dextris percutiuntur, et hinc is qui ad sponsionem provocat, dicere solet *Dopp!* id est, percute!

[2] Deutsche Grammatik, vol. iii. p. 307.

illiterate, and, if not much employed by the historian or the philosopher, yet abundantly so by the most energetic orators, and the noblest poets. It is shown that in a great variety of languages (and presumably in all) certain modes of speech are employed which show forth the passions, feelings, and emotions of the mind in all their various energies, their nice shades, and their marked distinctions, without formally asserting their existence; and that this is done sometimes by incondite sounds, sometimes by single words grammatically called interjections, vocative cases of nouns, or imperative moods of verbs; and in other instances by fragments of sentences, or by sentences elliptically condensed, or even by whole phrases. We may, if we please, call the incondite sounds and the single words mere *interjections*, and the other modes *interjectional forms*; but these two modes are so nearly identical in effect, that the one may often be substituted for the other, in the same or different languages, and that the more complex forms often degenerate into the more simple. By confining our attention exclusively to the single words usually called interjections, we run a risk of misconceiving the real force and effect of those words themselves in a philosophical view of language. It is owing to such misconception that some writers deem it part of the definition of an interjection to be indeclinable; whereas, I have shown that in various languages a declinable word is often employed as a true interjection. Other persons maintain that interjections have no government of cases, or influence on moods, which is sufficiently disproved by the Latin *Hei mihi!* and the English

O! that I *were* where Helen lies!

These points I shall further notice when I come to speak of *Syntax*, I shall also show, under the head of *Etymology*, that some of the simplest interjections pass by transition into nouns or verbs, and are attended, as in the case of the Latin *væ*, with numerous derivatives. From all these considerations together, it is fairly to be inferred that comparative grammar agrees with universal, in assigning to interjections and interjectional forms of speech an important place in the Philosophy of Language.

CHAPTER X.

OF ONOMATOPŒIAS, OR IMITATIVE WORDS.

Meaning of the term.

280. THE earliest impulse, in human life, towards the use of speech, is emotion. The next is imitation. We have seen that the interjection is the first vocal expression of *emotion;* we shall presently see that the first vocal expression of *imitation* is the Onomatopœia. "Imitation," says Aristotle, "is natural to man from his very childhood."[1] "We may observe this," says the President DES BROSSES, "most remarkably in the formation of words. When it is necessary to give a name to an object before unknown, which acts on the sense of hearing, man does not hesitate, reflect, or compare; but he imitates with his voice the sound which has struck his ear. This is what the Greeks called an *Onomatopœia.*"[2] The literal signification of the term, indeed, is nothing more than "word-making;" from ὄνομα, a word, and ποιέω, to make: and such also is the meaning of Priscian's term, "Nomen factitium."[3] But neither of these denominations is well chosen; for words may be, and constantly are, made from other motives than imitation. Nevertheless, as the term Onomatopœia has been adopted by grammatical writers, Greek, Latin, Italian, French, and English, I shall not hesitate to employ it, in the sense, so generally received, of an "imitative word."

Power of imitation.

281. Two points are here to be considered, first, the natural power of imitating, by the human voice, sounds which strike the ear; and secondly, the putting this imitative sound into the form of a word. The first point is admirably illustrated by my lamented friend WORDSWORTH, in one of his "Poems of the Imagination." He is speaking of a boy standing alone by the glimmering lake—

> And there with fingers interwoven, both hands
> Press'd slowly palm to palm, and to his mouth
> Uplifted, he, as through an instrument,
> Blew mimic *hootings* to the silent owls.[4]

Here the imitation is said to have been so accurate, that the birds themselves were deceived—

[1] Τό τε γὰρ μιμεῖσθαι σύμφυτον τοῖς ἀνθρώποις ἐκ παίδων ἐστί.—Poet. s. 6.
[2] Méchan. d. Lang. 1, 229.
[3] (Nomen) "factitium est, quod a proprietate sonorum per imitationem factum est, ut Tintinnabulum, Turtur."—Instit. Grammat. l. 2, c. 6.
[4] Wordsworth, Miscel. Poems, vol. ii. p. 117, Ed. 1820.

——— And they would shout
Across the wat'ry vale, and shout again,
Responsive to his call.

Differently exercised.

282. But this cannot always be the case. The vocal organs of mankind differ according to age, sex, and individual constitution. The same sound strikes differently on the ear of different individuals, and excites in their imagination different notions of similitude. What to one man sounds like *tap*, seems to another to resemble *pat*. What a German means to express by the imitative sound *krähen*, sounds to an English ear like that which we express by the verb *to crow*. These diversities of impression on the senses and the mind, naturally produce a similar difference in their vocal expression, when formed into words. Thus, Mr. LEIGHTON WILSON, speaking of the Negro dialects of Southern Africa, says, "that a handsaw is variously called *sero* in the Mandingo language, *grikâ* in the Grebo, and *egwasa* in the Mpongwee, according to the sound of this instrument, which took the strongest hold upon the imagination of one or the other tribe. So, a bell has the name of *bikri* in Grebo, *talango* in Mandingo, *woyowoyo* in Bambara, *diololi* and *walwal* in Julof, *agogo* in Yebu, and *igalingo* in Mpongwee."[1] In the same manner we may account for the different names of a bell—in the Latin *tintinnabulum*, and in the German *Glocke*. On the other hand, we find similar sounds imitated in a great variety of languages by words of similar or cognate articulation; the weaker being generally marked by the less open vowels, and the stronger often by additional consonants. This is very observable in the words *click*, *clack*, *clink*, *clank*, *cling*, *clang*, all which are onomatopœias, imitating sounds more or less similar.

Click, clack, &c.

283. *Click* is defined by JOHNSON, "a sharp, small, *successive* noise;" but it does not necessarily imply succession; it marks only the quickness and slightness of the sound, as "the *click*" of a pistol. In Dutch, a woman's pattens, from the short rattling noise which they make, are called *klikkers*. In French *cliquetis* is the short, slight noise made by the clashing of swords.

Clack generally means something louder than *click*, but of the same sharpness and quickness. Thus in HALLIWELL'S '*Archaic and Provincial Words*,' we find "*clacks* of wood," small pieces of wood to clap with; *clack*, to snap the fingers; *clack*, a kind of small windmill set on a pole, to turn, and clap on a board, to frighten away birds; *clacker* or *clacket*, a rattle to frighten away birds; *clack*, the clapper of a mill, which in French is called *claquet*. The Doric κλᾶξ, a key, was probably so named from the sharp sound it makes when turning in a lock. The German *Klack!* or *Klacks!* is an interjection expressive of the sound made by the fall of a broad and soft substance.[2] A *clack-dish* was a wooden dish carried by lepers and beggars, on which

[1] Journal of the American Oriental Society, vol. i. No. 4, p. 342.
[2] Hilpert. ad. voc.

they knocked, to call the attention of the humane. So Lucio says to the disguised Duke—

> His use was to put a ducket in her *clack-dish*.[1]

Somewhat similar to this is the Scotch *cleckin-brod*, a board for striking with at hand-ball.[2]

This sort of loud sharp sound, when caused by noisy talking, is contemptuously called in English, *clack;* in Dutch, *clakker;* and in French, *claquet*. In Italian, where *chi* answers to our *cl*, *chiaccheria* signifies babbling. Dr. JOHNSON, who often defines a word by an accidental circumstance, defines *clack* "anything that makes a lasting and importunate noise." It is true that noisy talk may be importunate, and may sometimes be lasting; but these circumstances are not implied by the word *clack*, which imitates the sound in its quality, and not in its duration, or in the trouble it occasions.

284. *Clink* and *cling* produce a further modification of vocal expression, by introducing a nasal articulation; but the sounds which they imitate are of the slighter kind. *Clink* is the sound made by the latch of a door, in a passage of Spenser— Clink, cling.

> Tho', creeping close behind the wicket's *clink*,
> Privily he peeped out through a chink.

JOHNSON erroneously suggests that *clink* here means knocker; but the knocker is on the outside of a door, and a person peeping out must be within.

The *clink* is a slang term for a gaol, from the sound made in lifting the latch. *Die klinke*, in German, is the latch, evidently from its sound. Mr. LOWELL, an American poet, uses *clink* for another slight rattling sound, which often occurs at public dinners—

> A rat-tat-too of knives and forks, a *clinkty-clink* of glasses.

The German verb *klingen* answers to our verbs *tinkle* and *tingle*, as "Ein tönend Erz, oder eine klingende Schelle," "A sounding brass or a *tinkling* cymbal," (1 Corinth. xiii. 1.) "Das *klingen* der ohren;" "the *tingling* in the ears." It also signifies the *rattling* of arrows in a quiver. "Der köcher *klinget;*" "the quiver rattleth," (Job xxxix. 23.)

285. *Clank* and *clang* express various louder sounds. *Clank* is often used for the noise which prisoners make when walking in fetters. The 'Spectator' uses it for the sound of marrow-bones and cleavers. In Dutch, "de *klank* van un klök" is the sound of a church bell. Clank, clang

MILTON uses *clang* for the cry of many birds rising at once into the air; for the noise of sea-mews; and for the tremendous thunders on Mount Sinai—

> ——— feather'd soon, and fledge,
> They summ'd their pens, and soaring th' air sublime,
> With *clang* despis'd the ground. *Par. Lost*, 7, 421.
>
> The haunt of seals, and ores, and sea-mews' *clang*.
> *Ibid.* 11, 835.

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[1] Shakspeare, Measure for Measure, a. iii. sc. 2.

[2] Jamieson, ad. voc.

The wakeful trump of doom must thunder through the deep,
With such a horrid *clang*
As on Mount Sinai rang. *Hymn on Chr. Nativ.* v. 156.

So, Homer uses κλαγγὴ in describing the flocks of cranes, or other large birds, alighting noisily on the stream of Cayster: the Grecian soldiery ceasing their noise at the voice of the heralds; the clamorous noise of the swine, driven together into their sties; and the terrific noise of Apollo's arrows, rattling as he advanced—

Ἔνθα καὶ ἔνθα ποτῶνται, ἀγαλλόμενοι πτερύγεσσι,
Κλαγγηδὸν προκαθιζόντων. *Iliad*, 2, 462.

Σπουδῇ δ' ἔζετο λαὸς, ἐρήτυθεν δὲ καθ' ἕδρας,
Παυσάμενοι κλαγγῆς. *Iliad*, 2, 99.

Κλαγγὴ δ' ἄσπετος ὄρτο συῶν ἀυλιζομενάων.
Odyss. 14, 412.

Ἔκλαγξαν δ' ἄρ' ὀϊστοὶ ἐπ' ὤμων χωομένοιο. *Iliad*, 1, 46.

BÜRGER uses both *kling* and *klang* for the lively sound of cymbals—

Und jedes Heer, mit *kling* und *klang*,
Mit Paukenschlag, und sing und sang,
Geschmückt mit grünen Reisern,
Zog heim zu seinen Häusern. *Lenore.*

According to JULIUS POLLUX (Onomasticon L. 5, c. 13), κλαγγάνω expressed the cry of hounds in hunting, and κλαγγάζω that of cranes in their flight; from which latter Hippocrates describes a hoarse harsh voice like that of the cranes, by the term κλαγγώδης φωνὴ.

The Latin *clangor* is applied by Virgil several times to the sound of trumpets—

It cælo clamorque virûm *clangorque* tubarum.
Æneid, 11, 192.

But he also applies it to the noise made by the harpies—

At subitò, horrifico lapsu, de montibus adsunt
Harpyiæ, et magnis quatiunt *clangoribus* alas.
Ibid. 3, 425.

Clangore, in Italian, is used for the sound of a trumpet, as is *clangour* in English. Thus Dryden says—

With joy they view the waving colors fly,
And hear the trumpet's *clangour* pierce the sky.

Shakspeare, however, makes another, and very poetical use of this word in describing the death-cry of Warwick's brother on the field of battle—

And in the very pangs of death, he cried,
Like to a dismal *clangour* heard afar,
"Warwick! Revenge!—Brother, avenge my death!"
Third Part of Hen. IV., a. ii. sc. 3.

In the middle ages, the church bells being called *tubæ ecclesiasticæ* (ecclesiastical trumpets), their sound was called *clangor*, and a belfry thence obtained the name of *clangorium*.[1]

[1] Ducange, voc. *Clangorium.*

How formed.

286. From what has been said, it is evident that an onomatopœia may be formed not only by a simple articulation or a single syllable, but also by a combination of syllables, as *cuckoo*, *cockatoo*, *hiccup*, *ululare*, according as the sound imitated is more or less prolonged and varied. And as these sounds pass into each other by gradual approximation, so we find gradations of onomatopœia in such words, as *cry*, *schrei*, *shriek*, *schrecken*, or as *tang*, *twang*, *tinkle*, *tingle*, *rattle*, *hurtle*, &c., and the like. In different languages we find onomatopœias quite or nearly similar, because the sounds which they are meant to imitate are the same; but yet there is frequently some difference between them, because the same sound strikes different ears differently. Thus it is the same tuneful note of the nightingale which the English poet describes by *jug-jug*, and which makes the Persian call the bird *Bul-bul*.

How classified.

287. To enumerate the onomatopœias, which are to be found in the various languages of the world, would be an endless task, and to classify them minutely would be not more practicable. They not only present themselves in their simple forms, but are to be traced in numerous derivatives and compounds; and thus they form a much larger element of speech than is commonly suspected. GRIMM, who ranks them among interjections, enumerates many in the German language, quoting, among other authorities, HANS SACHS, and the *Kindermärchen*.[1] A slight attempt at classification might be made by referring them to the different kinds of sounds which they imitate, as produced by inanimate objects, or by insects, reptiles, birds, beasts, or human beings; remembering, however, that these classes often run into each other; as it is impossible to say whether the word *roar*, for instance, was first suggested by the roar of the sea, or of a lion, πολυφλοίσβοιο θαλάσσης, or *rugientis leonis*.

Crick, creak, break, &c.

288. I begin with the sounds produced by things inanimate, taking first those which strike the ear slightly and quickly. *Click* has been already mentioned. Near akin to this is *crick*, which JOHNSON derives from *cricco*, an Italian word (if it be such), which I have never met with, but which he explains "the noise of a door." *Cric*, in Italian, signifies the sound made by glass in breaking; and, in French, *cric-crac*, is used to express the sound made by tearing paper or stiff silk.[2] In this sense it nearly coincides with our word *creak*, which JOHNSON calls a corruption of *crack*, though all the examples which he quotes imply sounds different from cracking—

> Let not the *creaking of shoes*, nor the rustling of silks, betray thy poor heart to women.—*Shakspeare*, Lear, a. iii. sc. 4.
>
> No door there was, th' unguarded house to keep,
> On *creaking hinges* turn'd, to break his sleep. *Dryden.*
> The *creaking locusts* with my voice conspire. *Idem.*

[1] Deutsch. Gram. vol. iii. p. 307. Gewisse interjectionen ahnen dem *schall* nach, der beim fallen, schwingen, wegraffen, zerbrechen, tönen, aus gewisser Gegenstande entstehen.

[2] Leroux, ad. voc.

As applied to the hinges of a door, *creak* answers to the similar Latin *crepo*—

———Sed quisnam? Foris *crepuit*.
Terent. Adelph. 2, 3, 11.

From a similar sound comes the name of the *cricket*—

I heard the owl scream, and the *crickets* cry.
Shakspeare, Macbeth.

Hence, too, the Dutch name for the same insect, *krick*. "Zingen als een *kriek*," "to sing like a cricket." *Creak* also resembles *break*, and *that* the Latin *fregi*, supposed to be from an old verb, *frego* or *frago*, afterwards pronounced *frango*. These, and similar words, ADELUNG conjectures to be mere variations of a more ancient root, *Rack*, expressing the sound which certain bodies make in breaking.[1] The fact would perhaps be more accurately stated if we were to say, that the essential consonants in this whole class of onomatopœias were *rk* or *rg*; that these were modified, according to the impressions on different minds, by the prefixed consonants *b*, *p*, *f*, or *c*; and that the slighter sounds were expressed by the weaker vowels, the more forcible by the stronger vowels. As this latter remark has been found applicable to *click*, *clack*, so it will be to *crick*, *crack*; for the German *krachen*, the French *craquer*, and the English word *crack* (in its various modifications), generally express (when applied to sound) something more forcible than *crick*. We do not say that a glass has been *crick'd*, but that it has been crack'd. So we speak of *cracking* nuts, not of *cricking* them—

Thou wilt quarrel with a man for *cracking* nuts.
Shakspeare, Romeo and Juliet, a. iii. sc. 1.

So of the *crackling* of a roast pig. "There is no flavour comparable, I will contend" (said my dear old friend, Charles Lamb), "to that of the crisp, tawny, well-watched, not over-roasted *crackling*, as it is well called."—(Dissertation on Roast Pig, Works, i. 282).

Crackers are small fireworks, which explode with a short, sharp noise. The Isle of Wight is famous for its *cracknels*, so named from the sharp sound emitted by them when broken.

In the Scottish dialect, *cracking* is applied to the lively chat of the old peasants at a merry meeting—

The cantie auld folks *crackin'* crouse,
The young anes rantin thro' the house. *Burns*, Twa Dogs.

From loud talking it comes to signify boasting.

And Ethiops of their sweet complexion *crack*.
Shakspeare, Love's Labour Lost, a. iv. sc. 3.

Hence, in colloquial language, a *crack* regiment is a regiment to be boasted of for its bravery and discipline.

[1] Der eigentliche Stamen dieses Wortes scheint *rack* zu seyn, welches den schall ausdrückt, den gewisse Körpen im Brechen machen.—Adelung. Wörterb. vol. i. p. 1177.

But it must be observed, that (in modern language, at least) when *crack* is simply applied to sound, it signifies a short and quick, but not an awfully loud sound; and, if used in the latter sense, on solemn occasions, it throws over the whole an air of ridicule; as when, meaning to paraphrase Horace's description of the just and fearless man—

> Si fractus illabatur orbis,
> Impavidum ferient ruinæ, (*Carm.* 3, 3, 6,)

the imitator unfortunately says—

> He unconcern'd would hear the mighty *crack*.

Recurring to the essential consonants contained in the primary roots *rak*, *rek*, &c., we find these diversely modified, as expressions of sound, in several languages. *Rak*, in Swedish, and *raco*, in Finlandish, signify the breaking up of the ice. With the prefix *h*, we have, in Anglo-Saxon, the prefix *hraca*, the noise made in clearing the throat of phlegm; in Islandic, *hrak*, the spittle emitted with a certain noise; in Greek, *ῥηγνύω*, to break. With the prefix *b* are the English *break*, the German *brechen*, the Greek *βραχεῖν*, which is explained by Hesychius *ἠχῆσαι*, to emit a sound; or *ψαφῆσαι*, which Aristotle applies to the rattling at a door from within; the Mœso-Gothic *briken*, the Frankish *brikhan*, the Dutch *breken*, and the Swedish *braeka*. With the prefix *p* the Alemannic *preehen*, and the Albanian *πρὶο*. With the prefix *f* the Latin *frago*, *fragilis*, *fragor*, &c.; and with the prefix *c* the words before noticed under *crick*, *crack*, &c.

289. Another large class of onomatopœias, imitating the sounds produced by inanimate things, has, for its essential consonants, *t* or *d*, with *uk*, or *ug*: and here, as before, the weaker vowels interposed represent the slighter sounds, and the stronger vowels the louder or shriller sounds. Thus we have the Scottish and Northern English *ding*, to strike, to beat down (necessarily accompanied with noise); the Welsh *tine*, a tinkle or blow on a kettle; the English *tinker*, from the rattling noise of his trade; to *tinkle* and to *tingle*; and, for louder sounds, the English *tang*, *twang*, *twangle*, *tongs*; the Anglo-Saxon *tange*; the Welsh *tonge*, the sound of a stroke on metal; and, with reduplication, the English *ding-dong*, the continued sound of a bell; the Mantschu *tang-tang*, the noise of striking iron, and *tong-tong*, the Chinese name of a gong. Ting, tang, tong.

"TINKER," says JOHNSON, "n. s., from *tink*; because their way of proclaiming their trade is to beat a kettle, or because in their work they make a *tinkling* noise."

> ——— and for the metal,
> The coin may mend a *tinker's* kettle. *Prior.*
>
> An' Charlie Fox threw by the box,
> An' lows'd his *tinkler* jaw, man. *Burns.*
>
> The daughters of Zion walk—making a *tinkling* with their feet. *Isaiah* iii. 16.
>
> I will bring evil upon this place, the which whosoever heareth, his ears shall *tingle*.—*Jeremiah* xix. 3.

Tang, a noun substantive, is derived by JOHNSON from the Dutch *tanghe*, acrid. The first meaning which he gives to it is "a strong taste;" the fourth, and last, is "sound, tone:" and he says it is mistaken for *tone* or *twang*. Of the Dutch word, *tanghe*, I know nothing; the Dutch *tang* is our *tongs*, and is so called, like the latter, from the sound which this instrument makes when snapt together. As to the mistake, it is JOHNSON'S own. *Twang*, as he admits, is a word formed from the sound, but he does not say so of *tang*, though both are mere variations of the same onomatopœia. Both words are now fallen much into disuse, but were formerly used by SHAKSPEARE, DRYDEN, BUTLER, POPE, ARBUTHNOT, PRIOR, BENTLEY, LOCKE, ATTERBURY, SOUTH, and other eminent writers. The imitation seems to have been applied first to the sound of a bow, when suddenly drawn; then to a harsh voice; thence to any marked utterance of the voice; then to a note of the bagpipe, or an ill-toned fiddle; afterwards, by analogy, to the sharp taste of liquor; and finally, by a farther analogy, to a peculiar mental taste.

1. His silver bow *twang'd*, and his shafts did first the males command.
Chapman, *Iliad*, 1, 48.

2. She had a tongue with a *tang*.
Shakspeare, Tempest, a. ii. sc. 2.

3. Phalaris, being one of their posterity, must needs for that reason have a *twang* of their dialect.—*Bentley*, Phalaris, p. 313.

4. Sometimes a thousand *twangling* instruments
Will hum about mine ears.
Shakspeare, Tempest, a. iii. sc. 2.

5. Although the body of the liquor should be poured out again, yet, still it leaves that *tang* behind it. *South.*

6. There was not the least *tang* of religion in anything he said or did.
Atterbury.

The reduplication *ding-dong* was meant primarily to imitate the noise occasioned by repeated strokes on a bell—

Sea-nymphs hourly ring his knell,
Hark! now I hear them, *ding-dong-bell!*
Shakspeare, Tempest, a. i. sc. 2.

Then the noise of strokes in fighting; and then, by analogy, the reciprocal vehemence of parties in a dispute.

Rattle, clatter, &c.

The repetition and continuation of noises is often shown by a particle added to the root, as *rattle*, *hurtle*, *rustle*, *rumble*, *bumble*, *grumble*, *whistle*, *jingle*, *clatter*, *chatter*, *twitter*, *pipilo*, &c.

Our verb, to *rattle*, is the Dutch *ratelea*, and German *rasseln*—

Nor recks the storm that blows without,
And *rattles* on his humble roof. *Thomson*, Winter, 92.

Hurtle is only the verb to *rattle*, with an aspiration prefixed, as in the Anglo-Saxon *hrusle*, to rustle; *hriddel*, a riddle, &c.—

The noise of battle *hurtled* in the air.
Shakspeare, Jul. Cæsar, a. ii. sc. 2.

Iron sleet of arrowy show'r
Hurtles in the darken'd air. *Gray.*

Here GRAY has confused SHAKSPEARE'S striking passage with one no less poetical by MILTON, describing the Parthian horsemen—

How quick they wheel'd, and flying behind them shot
Sharp sleet of arrowy show'r against the face
Of their pursuers. *Milton*, Par. Reg. b. 3, v. 323.

In SHAKSPEARE'S passage the sense of sound alone is appealed to; in MILTON'S that of touch. GRAY, a poet of study, and not of deep feeling, jumbles the two together, and adds the sense of sight, by the word "*darken'd.*"

Our verb, to *rustle*, is the German *ruscheln*, from *rusch*, a rush, so named from the sound of the *rushing* or *rustling* wind—

A sound from heaven as of a *rushing* mighty wind.—*Acts* ii. 2.

The storm without might rair and *rustle;*
Tam didna mind the storm a whistle.
Burns, Tam o' Shanter, v. 51.

Rumble may perhaps be connected with the Latin *rumor*. It agrees with the Dutch *rommelen* and German *rumpeln*, and generally expresses a heavy noise. Thus Lear defies the thunder—

Rumble thy bellyfull! spit fire! spout rain!
Shakspeare, King Lear, a. iii. sc. 2.

Hoor hoe haar darmen *rommelen* (Dutch). Hear how his bowels *rumble!*

The wolf, who feels large stones in his stomach, cries (in German)—

Was rumpelt und pumpelt
In meinem Bauch herum? *Grimm*, Kindermärch.

The *rumble-tumble* was a name formerly given to a large basket, attached to the hinder part of a stage-coach, as seen in one of HOGARTH'S prints.

Grumble is the same onomatopœia, with an aspirate prefixed, as in the Dutch *grommelen.*

Bumble, as in the *bumble-bee*, commonly called *humble-bee* (from its humming noise), is from the radical to *bum;* in Scotch, to hum as a bee.

Some lighter sounds are expressed by the same terminating particle *le*, as *jingle*, *whistle*, &c.; others, with the termination *er*, as *clatter*, *chatter*, *twitter*—

—— E'en now, with strange and sev'ral noises
Of roaring, shrieking, howling, *jingling* chains,
We were awaken'd. *Shakspeare*, Tempest, a. v.

While the plowman near at hand
Whistles o'er the furrow'd land. *Milton*, Alleg. v. 63.

The nicht drave on wi' sangs an' *clatter.*
Burns, Tam o' Shanter.

Nightingales seldom sing,—the pie still *chatters.* *Sidney.*

The swallow people . . . . . there
They *twitter* cheerful. *Thomson*, Autumn, 844.

Fiz, fuff, &c.

Some other slight noises are imitated with the weak or short vowels, as *fiz*, *whiz*, *whisk*, *whiff*, *puff*, *fuff*.

Fiz is explained by BROCKETT, JAMIESON, and HALLIWELL, a slight hissing noise; in Islandic *fysa* sufflare; whence *fizzle*, or *fissle*, the same sort of noise continued; and *fiz-gig*, according to HALLIWELL, a small quantity of damp powder set alight by boys for their amusement; and according to JOHNSON, a kind of dart or harpoon with which seamen strike fish—

> Canst thou with *fizgigs* pierce him to the quick? *Sandys.*

"*Whiz*," from the sound that it expresses (says JOHNSON) "to make a *loud* humming noise." But it is better explained by GROSE and BROCKETT "to hiss, like hot iron in water." None of the examples quoted by JOHNSON imply loudness in the sound—

> —— from the quiver each his arrow chose;
> Hippocoon's was the first; with forcefnl sway
> It flew, and *whizzing* cnt the liquid way. *Dryden.*

Whiff expresses a similar sound—

> But with the *whiff* and wind of his fell sword
> Th' unnerv'd father falls.
> *Shakspeare*, Hamlet, a. ii. sc. 2.
>
> Three pipes after dinner he constantly smokes,
> And seasons his *whiffs* with impertinent jokes. *Prior.*

Puff is a labial onomatopœia, expressing first the sound of a blast which swells the cheeks, and thence, a small blast of wind. In Dutch, *poffen* is a colloquial word for blowing—

> ——— seld-shown flamens
> Do press among the popular throngs, and *puff*
> To win a vulgar station.
> *Shakspeare*, Coriol. a. ii. sc. 1.
>
> Like foggy south, *puffing* with wind and rain.
> *Shakspeare*, As You Like It, a. iii. sc. 3.

This word is connected with *piff* and *paff*, which latter ADELUNG says is an "indeclinable word, imitating the sound of a smothered noise or explosion." He adds, "a slighter sound of the same kind is expressed by *piff*, and a coarser by *puff*."[1]

Fuff is the same onomatopœia, pronounced with a proximate labial. BROCKETT explains it "to blow, or puff; Germ. *pfuffen*." JAMIESON quotes Gawain Douglas for it to the same effect. BURNS employs it for the slight explosion of a nut in the fire—

> He bleez'd owre her, an' she owre him,
> As they wad never mair part;
> 'Till *fuff!* he started up the lum;
> An' Jean had e'en a sair heart. *Hallow E'en.*

Pat, tap, clash, &c.

292. Certain sounds occasioned by the striking together of hard

[1] Ein anabänderliches Wort, welches den Laut eines gedämpften Schalles oder Knalles nachahmt; der wenn er kleiner oder feiner ist, durch *piff* und wenn er grosser ist, durch *puff* ausgedrückt wird.—Wörterbuch, vol. iii. p. 639.

bodies are imitated by the vowel *a*, in *pat*, *tap*, *clap*, *slap*, *snap*; and in *dash*, *clash*, *plash*.

Pat is erroneously derived by JOHNSON from the French *patte*, which he incorrectly translates "a foot;" and thence infers that it may be a blow with the foot. A slight blow with the fore-paw of a cat might indeed be called a *pat*; but a blow with the foot is in English a *kick* and not a pat. HILPERT more correctly explains the English substantive *pat*, "a gentle and quick stroke with the hand,"[1] and he also renders it by the German *tappe*, a slap with the hand—

> Children prove whether they can rub upon the breast with one hand, and *pat* upon the forehead with the other.—*Bacon.*

Tap agrees nearly with *pat*, on the one hand, and with the Greek τυπ, in τύπτω, on the other. Our *tap* is first a slight blow or touch—

> This is the right fencing grace, *tap* for *tap*.
> *Shakspeare*, Second Part Henry IV., a. ii. sc. 1.

So in German, *tap* or *taps* is a slight blow.[2] Other cognate words and derivations will be mentioned hereafter.

Slap imitates a similar but somewhat louder sound, produced by a sharp blow, "properly (says JOHNSON) with the hand open, or with something rather broad than sharp."

To clap is with us primarily to strike the hands together with a similar sound—

> And they *clapped* their hands and said God save the king.—2 *Kings* xi. 12.

The German *klapf* answers to our *clap* and *slap*. The Dutch *klappen* to similar sounds, as "*klappen* met de handen," to *clap* the hands. "Zyn zweep doen *klappen*," to *crack* his whip. So in Danish, "*klappe* med hænderne, to *clap* the hands. The cognate words in several languages are numerous.

To *rap*, "v. n. to strike with a quick sharp blow," JOHNSON—

> ——— Knock me at this gate,
> And *rap* me well, or I'll knock your knave's pate.
> *Shakspeare*, Tam. Shrew, a. i. sc. 2.

This agrees with the French *frapper*; but, to "rap at the door" is expressed by a different onomatopœia in Dutch, "an een door *kloppen*," in Swedish "*klappa pe portem*," in German "an die Thüre *klopfen*." We apply to rapping at a door, but not to a rap on the fingers, the interjectional onomatopœia *Rat-a-tat*, especially when the sound is repeated.

Snap is explained by JOHNSON in its first sense "to break at once, to break short;" and in a secondary sense, "to strike with a knocking noise." It is clear that its first use is an onomatopœia to imitate a sharp quick sound, from various causes, of which breaking is only one. Hence it was perhaps primarily applied to the noise made by a dog's teeth in biting or attempting to bite anything—

[1] Der gelinde und schnelle Schlag mit der Hande.—Hilpert, voc. *Pat.*
[2] Hilpert, voc. *Tappe.*

All mongrel curs bawl, snarl, and *snap* when the foe flies before them.
L'Estrange.

Hence it was applied to a mute animal making a like attempt—

If the young dace be a bait for the old pike, I see no reason but I may *snap* at him.—*Second Part Hen. IV.*, a. iii. sc. 2.

In another transition the word related to the act of breaking, when it produces a sudden sharp noise—

Snapping, like too high-stretched treble-strings.—*Donne.*

Or to a like noise made by the sudden collision of two hard bodies, as in the German *schnaphan*, the lock of a musket,[1] and *schnappmesser*, a clasp-knife.[2]

Again, the shortness of the time was alluded to, as in the German *schnaps ;* protinus, subito,[3] and the Dutch " met een *snap*," in a trice.[4]

Hence it is applied to short and quick talking—

And *snip-snap* short. *Cowper.*

And to a short and hasty meal, " Let us take a *snap ;*" in Scotch, a *snack*.[5]

So a gulp of ardent spirits is called in German *schnapps*.[6]

Crash, clash, &c.

293. *Crash* belongs to a class imitating noises generally louder than the preceding. JOHNSON describes it as "a word probably derived from the thing, to make a loud complicated noise, as of many things falling or breaking at once "—

——— Senseless Ilion
Seeming to feel this blow, with flaming top
Stoops to his base ; and with a hideous *crash*,
Takes pris'ner Pyrrhus' ear.
Shakspeare, Hamlet, a. ii. sc. 2.

Clash is of more limited meaning. JOHNSON calls a *clash* a " noisy collision of *two* bodies." It always implies collision, indeed, but the collision is not necessarily of two bodies only ; as appears from the examples which JOHNSON himself gives of the verb ; *e. g.*

Those *few* that should happen to *clash*, might rebound after the collision.
Bentley.

It is related to *clatter*, of which JOHNSON gives as the first sense " a *clash* often repeated ;" but as he had before confined the term *clash* to the collision of two bodies, it would follow that a *clatter* would be only the collision of two repeated, which is not the fact. His second sense of clatter is " any tumultuous and confused noise ;" but this seems as much too general as the first is too specific. The true difference between *clash* and *clatter* is that, by the particle *er* the latter always gives a notion of repetition, which the other does not necessarily imply. The German onomatopœia, *klätschen*, is related to both these English verbs, and also to the Scotch *clatter* above mentioned, which

[1] Wachter, ad. voc. [2] Hilpert, ad. voc. [3] Wachter, ad. voc.
[4] Marin, ad. voc. [5] Jamieson, voc. *Snack*. [6] Adelung, ad. voc.

according to Jamieson means to chat, to prattle, to talk idly, to be a babbler, and tale-bearer. He might have added, to talk noisily in friendly mirth, as in the line before quoted from Burns. The German verb *klätschen* is connected, according to Hilpert, with our clatter, clap, clack, crack, smack, and also with the Scotch clatter, when it signifies babbling, gossiping; the primary meaning of all these onomatopœias being a loud noise, and for the most part with repetition.

Lash and *slash* are both primarily from the sound of striking, and secondarily from the act of striking, or the stroke given—

> From hence are heard the cries of ghosts, the pains
> Of sounding *lashes*, and of dragging chains. *Dryden.*

JOHNSON explains to *slash*, to strike *at random*, probably because he so understood the line which he quotes from SPENSER, of the Knights

> Hewing and *slashing* at their idle shades.

But *slash* is the onomatopœia *lash*, only modified by the prefix *s*, which in English makes it apply to the stroke of a sword, whereas *lash* is by us applied to the stroke of a whip. To *slash* agrees with the German *schlagen*, to strike; of which ADELUNG says, "it is in its nature a direct onomatopœia—in form it is an intensive of *lagen*, *legen*." The Anglo-Saxon *slagen*, and Mœso-Gothic *slahan*, agree with the German; the English *slash* with the Islandic *slasa:* and according to different idioms the signification is extended from striking, to wounding and killing, in which last sense we have it in our *slay* and *slaughter*.

Plash and *splash* have the same analogy to each other as *lash* and *slash*. *Plash* agrees with the German *platzen*, which seems to be a provincial word, and is described by WACHTER as "verbum a sono fictum."[1] From the noise made by treading in marshy grounds with puddles of water, such places were formerly called *plashes*—

> The aquatile, or water-frog, whereof in ditches and standing *plashes* we behold millions.—*Brown.*

Platzregen, says MARTINIUS,[2] is used in Germany to signify a heavy shower, from the sound which it makes, *platzen* being a word formed from the sound.

Splash is strangely defined by JOHNSON, "to daub with dirt in great quantities." This may sometimes be the result of splashing; but *splash* has no necessary connection either with dirt or quantity. A stocking may be splashed with a single drop of mud; or boys may splash each other in sport with very clean water.

JOHNSON's definition has misled both Danish and German Lexicographers. HILPERT, usually most accurate, translates to splash, "mit Koth bespritzen," to sprinkle with mud; and a recent Danish Dictionary renders it to the same effect "overstaenke med ekaru."

Originally *plash*, *splash*, *wash*, and *dash* were onomatopœias imi-

[1] Wachter, voc. *Platzen.*

[2] Martinius, voc. Imber.

tating the sound of water suddenly struck and scattered by the blow. The *Wash* was the name of the miry road where John Gilpin's horse scattered the water on both sides—

> And there he threw the *wash* about,
> On both sides of the way,
> Much like unto a trundling mop,
> Or a wild goose at play. *Cowper.*

Washing in England is usually a domestic employment within doors; but in many other places it is carried on in the ancient simple manner, in the running brooks, and often occasions a splashing noise. So the Princess Nausicæa, went with her maidens to wash her clothes:—

> . . . . . ταὶ δ' ἀπ' ἀπήνης
> Εἵματα χερσὶν ἕλοντο καὶ ἐσφόρεον μέλαν ὕδωρ
> Στεῖβον δ' ἐν βόθροισι.

Which CHAPMAN has rendered somewhat paraphrastically, but quite in the Homeric spirit—

> ——— The maids from *wash* then took
> Their cloaths, and steept them in the sable brook,
> Then put them into springs, and trode them clean
> With cleanly feet. *Odyss.* b. 6. v. 126.

And so have I seen the Syracusan damsels washing linen at the once sacred fountain of Arethusa; nor is it even yet uncommon, in many parts of Scotland, to find washing carried on in a similar manner, in or near a brook.

Dash is noticed by JOHNSON as a verb, "the etymology of which," he says, "is in any of its senses very doubtful." Yet in speaking of it as an adverb, he sufficiently shows it to be originally "an onomatopœia;" for he there defines it "an expression of the sound of water dashed." And this is evident from the lines which he quotes from DRYDEN, THOMSON, and BACON—

> Hark! hark! the waters fall,
> And with a murm'ring sound,
> *Dash*, *dash*, upon the ground. *Dryden.*
>
> On each hand the gushing waters play,
> And down the rough cascade all *dashing* fall. *Thomson.*
>
> If you *dash* a stone against a stone at the bottom of the water, it maketh a sound.—*Bacon.*

Slapdash is described by JOHNSON as an interjection, compounded of *slap* and *dash*. He calls it a low word; and, indeed, it is unfit for grave compositions, but suitable enough to the light and ludicrous, as in ANSTEY'S 'Bath Guide'—

> Up comes a man, on a sudden, *slapdash!*
> Snuffs the candles, and carries away all the cash.

Plump, dump, &c.

294. Our word *plump* expresses a heavier sound, but equally sudden. JOHNSON says, "Plump, an adverb, probably corrupted from *plumb*; or perhaps formed from the sound of a stone falling on the water."

There can be no doubt but that the latter is the nearer to the true etymology. In regard to its suddenness it seems related to several other words beginning with *pl*. MILTON uses *plumb* with the same meaning, as applied to Satan falling through chaos—

Flutt'ring his pennons vain, *plumb* down he drops.
Par. Lost, 2, 933, ed. 1669.

In Danish, *plumpe* is to plunge into. In Swedish, "*plumpa* in é watnet," is "to plump into the water." The German *plotz* expresses the like suddenness: as "auf den *plotz*," in a moment; the Swedish *plötslig*, and Dutch *plötsglyck* means *sudden*. In regard to *sound*, the German *plotz* and *platz* seem to express something more sharp and shrill, answering to the Polish *Trzask! Huk! Puk!* all which are interjectional onomatopœias. The concluding part of the word *plump* agrees in effect with *thump* and *dump*, which are also onomatopœias. The English *dump* (or rather *dumps*) is derived by JOHNSON from the Dutch *dom*, stupid; but this is a secondary sense, the first being that of a dull heavy sound—

Sing no more ditties, sing no more
Of *dumps* so dull and heavy. *Shakspeare.*

Thump is derived by JOHNSON from *thombo*, which he calls an Italian word; but, as no Italian word begins with *th*, this must be a mistake. The onomatopœia imitates the sound of a heavy blow, and thence is used to mean the blow itself—

Their hollow sides the rattling *thumps* resound. *Dryden*

295. The awful *sounds* of thunder are so many and so various, that we must not be surprised to find them characterized by a variety of onomatopœias in various parts of the world, according as men sought to imitate its *clang*, or *crash*, its distant murmur, or its deafening explosion. Our own name for this war of the elements belongs to a numerous class: the German *donner*, Swedish *dundra*, Danish *dundre*, Lower Saxon *dunner*, Dutch *donder*, Frankish *thonar*, Anglo-Saxon *thunor*, Persian *tounder*, Hindoostanee *toondoor*, Latin *tonare*, Italian *tuonare*, French *tonnerre*, Spanish *tronar*, and Portuguese *troveja*; all of which had a direct or indirect reference to *Thor*, the *Jupiter Tonans* of our German ancestors, who designated him as the *Donner-Gott*, and the day sacred to him (Dies Jovis) the *Donnerstag*, the Anglo-Saxon *Thoresdag*, and our Thursday. With these the Hungarian *dörgok*, to thunder, and *dongok*, to resound, appear to be connected; and perhaps some others. But the Greek *βροντὴ* and *βροντάω* are of a different form; and of another, the Russian *grom*, Bohemian *hrom*, Polish *grzmot*, Hindoostanee *guruj*, and Malay *guruh*. Others vary widely from each of these classes; as the Albanian *πουμπου*, and *προυπου*, in *πουμπουλίμε*, and *προυπουλίμα*; the Annamitic *sam*, the Marquesan *hatouti*, the Tongan *mana*, and the Bornu *zirgangalo*. Thunder.

276. The sounds produced by animal life were perhaps still earlier sources of onomatopœia. Even insects and reptiles have occasioned Insects, &c.

them; still more birds and beasts, and human beings themselves. In regard to irrational animals, the sound produced has not only been imitated, but has often given name to the animal itself, and has thence been extended to various significations. I begin with the *beetle*—

> ——— Ere to black Hecate's summons,
> The shard-born beetle, with his drowsy *hum*,
> Hath rung night's yawning peal.
> *Shakspeare*, Macbeth, a. iii. sc. 2.

We have seen this onomatopœia applied among mankind to an interjection of doubt (supra, s. 267). It is used also to express a sound of bees, and other insects. Thus THOMSON having described the myriads of winged insects which pour forth swarming at once in summer, adds—

> Nor undelightful is the ceaseless *hum*
> To him who muses through the woods, at noon.
> *Summer*, v. 281.

In Scotland the sound of the bee is called *bumming*, whence the name of the *bumbee*, or *bumble-bee*, which is our *humble-bee*, or as it should perhaps be written, *hummle-bee*; the name of *bumburt*, or *bumbart*, is also given (as JAMIESON says) to this insect, and to the flesh-fly. In Greek the sound of bees is *βόμβος*, whence PLAUTUS formed the ridiculous name of *bombomachides*—

> Quemnum ego servavi in campis Gurgustidoniis,
> Ubi *Bombomachides* Cluniustaridysarchides
> Erat Imperator summus, Neptuni nepos?
> *Mil. Glor.* a. i. sc. 1.

Βομβύλιος was a name given to the humble-bee for its noise, and as some say to the mosquito. From this word Aristophanes coined his ludicrous expression *βομβαλο βομβάξ*. With the Greek the Latins agreed in their *bombus* and *bombilo*—

> Ex apides conjecturam capiunt, si intùs faciunt *bombum*.
> *Varro*, de Re Rusticâ, lib. iii. c. 16.
>
> *Bombilat* ore legens munera mellis apes. *Auct. Philomelæ.*

One kind of *beetle* is called in the north of England a *clock*, and in Scotland a *clock-bee*, from the noise which it makes, and which resembles, in some degree, the *clucking* of hens, and the sound of a large bell when struck by its clapper. Of these two the former has a similar onomatopœia in many languages. In Latin *glocire* and *glocitare* (says FESTUS) gallinarum proprium est cum ovis incubituræ sunt. In Welsh it is *clwcian*, in Spanish *cloquear*, to *cluck*, and *clucca*, clucking; in French *glousser*, in Italian *chiocciare*, in German *glucken*, in Lower Saxon *kluckken*, in Dutch *klukke*, in Swedish *klucka*, in Hindoostanee it is *koot-kootk*, in Hungarian *kotyolok*. As a timepiece named from the sound, we find in mediæval Latin *cloca*, *clocea*, *clogga*, and *glocca*. In modern times it is in German *glocke*, in Swedish *klocke*, in French *cloche*, which in the Picard dialect is pronounced *cloque*. DUCANGE,

after enumerating various derivations of *cloca* in this sense by different writers, very rationally concludes

"Vel potiùs ab ipso sonitù,"—but rather from the sound itself.

We more commonly apply to the sound of a bee the onomatopœia *buzz*, of which I have before spoken among the interjections, and which seems to be connected with the Latin name of a bird called *bubio*, from the verb *bubere*, signifying its humming noise; just as we call the *bienen-vogel*, or bee-bird of the Germans, a *humming-bird*—

Inque paludiferis *bubio* bubit aquis. *Auct. Philomelæ.*
And in the wat'ry marsh the bubio *hums*.

The sound, which we call *buzzing*, is very variously expressed in different languages. In German, it is *surren*, *summen*, and *sumsen*; in Danish, *brumme* and *surre*; in Swedish, *brumma* and *snorra* (like our snore); in French, *bourdonner*; in Italian, *rombo*; in Russian, *jooj-jat*; in Polish, *bee-zee*; in Hindoostanee, *phish-phish-ahut*; in Hungarian, *zengek* and *bongok*; and in Malay, *dângung*. The noise of the grasshopper is confounded by some authors with that of the *cicada*; the sounds, however, are very different, and so are the insects. The former dwells in the grass, and is named in many languages from its motion there, as in the Swedish *gräshoppa*, Danish *græshoppe*, German *grashupfer*, French *sauterelle*, and Italian *cavalletto*. But in other instances it is named from its sound, as in the German *heuschrecke* (cry in the grass). The insect called in Latin *cicada*, and in Italian *cicala*, is the same as the Greek τέττιξ, which sits on trees, and makes a continuous noise like that of a knife-grinder. To these HOMER compares the old Trojan counsellors—

. . . . τεττίγεσσιν ἐοικότες, οἵτε καθ' ὕλην
Δενδρέῳ ἐφεζόμενοι ὄπα λειριόεσσαν ἰεῖσι.
Like the cicadas of the woods that sit on trees, and
Send forth a thin weak voice. *Homer*, Il. 3, 151.

The sound is described in the poem of 'Philomela' by the word *fritinit*—

Et cuculi cuculant, fritinit rauca cicada.

The Hindoostanee name for this insect, *tidda*, somewhat resembles the Greek τέττιξ, as the Malay *kredek* does our *cricket*, from the similar sound produced by the same insect. The *cricket* is known by its peculiar noise, from which it receives in many languages its name. I have mentioned the Dutch *kriek*, and sometimes *krekel*. Probably the Greek γρυλλ, in γρύλλος, was a similar onomatopœia, and from that are derived the Latin *gryllus*, Italian *grillo*, French *grillon*, and German *grille*. Its voice, too, is expressed differently in different languages, as by the German *zirpen*, which agrees with our *chirp* and *chirrup*, and is expressed by ADELUNG as "an onomatopœia, to express the peculiar sound uttered by small birds, crickets, &c."[1]

[1] Eine Onomatopöie den ähulichen Ausdrück kleiner Vögel, der Grillen, a. s. f. auszudrücken.—Wörterbuch, iii. 1726.

Welch ein concert! die kleine Grille
Mischt, leise *zirpend* auch sich ein. *Mus. Alman.*

The French have a peculiar name for this sound, viz., *grésillonner*, in Italian it is called "*lo stridor* del grillo." JOHNSON describes the noise as *squeaking* or *chirping*; GAY as *shrilling*.

Reptiles. 297. Of sounds produced by reptiles, that of the common *snake* is most closely imitated by the English *hiss*, the Dutch *hissen*, and Anglo-Saxon *hiscian*. In Greek, the verb *σίζω* closely resembles the Tonga *sisi*. The Latin *sibilo* is a more prolonged imitation of the same sound. This in Spanish becomes *silbar*, and in French *sifler*. The Italian *fischiare* is a different form of imitation; so are the Danish *hœsen*, Swedish *hwœsa*, Polish *kszyk*, and German *zischen*, of which last, ADELUNG says, "it is a direct onomatopœia, which, with slight variations, is found in all languages."[1] It must be confessed, however, that in some cases the variations are very considerable, as in the Hungarian *süvolto*, and the Hindoostanee *phoophkar*, though both were, no doubt, intended to imitate the same sound.

The *croak* of the *frog* is an onomatopœia imitating its sound, and also the similar sounds uttered by various birds, which will presently be noticed. In the 'Frogs' of ARISTOPHANES, the onomatopœias are *κοὰξ* and *βρεκεκὲξ*. In Latin, *coaxare*, *e. g.*,

Garrula limosis Rana coaxat æquis. *Auct. Philomel.*

where it will be observed that the Latin *coaxare* and *coaxat* differ from the simple imitative sound *κοὰξ*, only by the additions of the verbal terminations *are* and *at*; and a similar remark may apply to most of the onomatopœias, when cited in their verbal or nominal forms. In German, for instance, the verb is *quaken* where *quak* closely resembles *κοὰξ*.

Birds. LUCRETIUS considers the sweet warbling of birds to have first taught mankind the art of singing—

At liquidas Avium voces imitarier ore
Ante fuit multò quam lævia carmina cantu
Concelebrare homines possent aurisque juvare.
De Rer. Nat. 5, 1378.

GRIMM reckons among interjections the attempts to bring the cries of beasts and the notes of birds nearer to the articulations of the human voice.[2] ARISTOPHANES introduces many such attempts to imitate the voices of birds, as, in the 'Aves,' *τιοτιοτιοτιοτίγξ* (v. 739); *τοτοτοτοτοτοτοτιγξ* (v. 748); *τιὸ, τιὸ, τιὸ, τιὸ* (v. 745); *τριοτό, τριοτο, τριοτο, τοβριξ* (v. 243); *τορο, τορο, τορο, λιλιξ* (v. 263); *Τιτιτιτιτιμπτροῦ* (v. 315); *Ποπο, ποπο, ποπο, ποποποῖ* (v. 311); *Ἐποποῖ, ποποῖ, ποποῖ, ποποῖ* (v. 2228); *Κικκαβαῦ, κικκαβαῦ* (v. 262).

[1] Es ist eine unmittelbare Onomatopöie, welche sich mit wenig Veränderungen in allen sprachen wieder findet.—Wörterbuch, iii. 1727.

[2] Versuche thierischen Schrei und Vogelstimmen der menschlichen Articulation näher zu bringen.—Deutsche Grammatik, iii. 308.

It is probable that the peculiar sounds of some wild birds were imitated before any birds were domesticated; and again, that of the wild birds, some uttered sounds more distinctly perceived by the ear than others, and more nearly approaching to human articulation. The *cuckoo's* name in many languages is a mere onomatopœia of its voice—

> The *cuckoo* then on ev'ry tree
> Mocks married men, for thus sings he,
> *Cuckoo! Cuckoo!*—A word of fear! *Shakspeare.*

The Greek name of the bird is κόκκυξ, or, according to SUIDAS, κοῦκκος. In Latin it is lengthened to *cuculus* (as we have seen above), or *cucullus*—

> ——— Cui sæpe viator
> Cessisset magnâ compellans voce *cucullum.*
> *Hor. Sat.* 1, 7, 31.

In Italian, *cuculo;* in French, *coucou;* in German, *kuckuck* or *guckguck;* in Danish, *kukkuk;* in Bohemian, *kukaeza;* in Polish, *kukulka;* in Russian, *kukushka;* in Persian, *coocoo;* in Hungarian, *kukuk;* in Hindoostanee, *koel;* in Welsh, *gwcw;* in Gaelic, *cuach;* in Islandic, *gaukr;* in Norwegian, *gög;* in Swedish, *gök;* in Anglo-Saxon, *gœc* and *geac;* in provincial German, *gugauch* and *gauch;* and in Scottish, *gowk.*

The *cockatoo* utters a somewhat similar, but more varied, sound, from which its name was derived, as in the Malay, *kakatuwa.*

The *owl* has very generally attracted notice by its peculiar sound; but the articulations by which that sound is expressed are various. From these the bird has received different names, and has impressed its hearers with very different feelings. COLERIDGE (following Shakspeare) describes the sound thus—

> The owls have awaken'd the crowing cock,
> Tu-whit! Tu-whoo! *Christabel,* v. 2.

The author of Philomela expresses it differently—

> Noctua lucifugans *cucubat* in tenebris.

And again—

> *Bubulat* horrendum ferali carmine bubo.

In Hungarian, the word *cucubo* is rendered *huhogatok.*

To *hoot*, to *shriek*, to *screech* (as well as to *scream*, above mentioned) are all onomatopœias, applied to the cry of this bird, as—

> ——— The bird of night did sit,
> Ev'n at noonday, upon the market-place,
> *Hooting* and *shrieking.* *Shakspeare,* Jul. Cæsar, a. i. sc. 3.
>
> And boding screech-owls make the concert full.
> *Shakspeare,* Second Part Henry VI., a. iii. sc. 2.

From its various sounds the bird itself is called in Latin *bubo* and *ulula;* in Greek, βύας; in German, *eule* and *uhu;* in Danish, *ugle;* in Swedish, *ugla;* in French, *hibou*, *choue*, and *hulotte;* in Hindoostanee, *ooloo* and *ghoogoo.*

The character given to the cry depends much on the preconceived notions of the hearer. Thus SHAKSPEARE, in a lively description of Winter, says—

> Then nightly sings the staring owl,
> Tu-whit! Tu-who! a merry note.

VIRGIL, on the contrary, represents it as *plaintive*—

> Solaque culminibus ferali carmine *bubo*,
> Sæpe queri, et longas in fletum ducere voces.
>
> *Æn.* 4, v. 462.

GRAY, who imitated VIRGIL'S use of the word, *queri*, has in this, as in many other instances, entirely misapplied the meaning—

> The moping owl does to the moon *complain*
> Of those who, wand'ring near her secret bow'r,
> Molest her ancient solitary reign.

This supposes that the owl cries only when disturbed, a notion quite contrary to the habits of the bird, and not intimated by VIRGIL, or any other poet who studied nature. The *ferali carmen* was an expression dictated by popular superstition, which conceived the bird as predicting some approaching evil, and bewailing the danger.

The *raven*, *crow*, *rook*, and *daw* seems all to have been named from their voices. The name of the *raven* in Danish, *ravn;* in Anglo-Saxon, *rafn;* in Islandic, *krafn;* and in Germau, *rabe*, is evidently connected with the Danish *raab*, outcry. The croak of the raven, or crow, is distinguished in German from that of the frog, the former being sounded *krächzen*, the latter *quaken*. The name of the crow, in German, *krähe*, and in provincial German, *chra*, *chrä*, *kraie;* in Dutch, *kray;* in Anglo-Saxon, *crawe;* in Danish, *kräge;* in Swedish, *kräku;* in Latin, *corvus* and *cornix;* in Greek, κόραξ—is in all these cases an onomatopœia; and so, probably, are the Hindoostanee *kuowa*, and the Malay *gagak*. The rook is called in Latin *cornicula*, as a diminutive of *cornix;* so in Hindoostanee it is *set-kuowa*. The Anglo-Saxon *hroc* is evidently connected with our verb *croak*, the French *croasser*, and Latin *crocitare*. It seems doubtful whether the Latin *graculus* was this bird or the jackdaw, as in the Roman law, "Servius omnem vim cui resisti non potest dominum colono præstare ait; ut puta fluminum, *graculorum* sturnorum," &c. (Digest. xix., 2, 15), where Cujacius observes, "that the *graculi* must be birds that fly in flocks" (as rooks do). The radical syllable *gra* is evidently an onomatopœia, resembling the Swedish name of the bird *kaja*, the Danish *kaa*, and our imitation of this voice, *caw!* Thus Cooper's translation of Vincent Bourne—

> He sees that this great roundabout,
> The world, with all its motley rout,
> Church, army, physic, law,
> Its customs and its businesses—
> Are no concern at all of his—
> And says—what says he? *Caw!*

In French, too, this bird is sometimes called *chouca* for the same reason.

The English name of the *turtle-dove* combines two onomatopœias from different sources. VARRO cites the Latin name of the bird, *turtur*, as an onomatopœia, and correctly, for it is produced by the repetition of the bird's sound, *toor*, *toor*, answering to our verb *to coo*, if repeated. The Greek τρυγὼν, in its radical syllable *tru*, seems to be also an imitative sound. The plaintive character of the note is expressed by the verb *gemo*—

Nec gemere aëriâ cessabit *turtur* ab ulmo.

The word *dove*, pronounced in Scotch *doo*, is a different modification of the same imitative sound. In Lower Saxon, *duve;* Danish, *due;* Gothic, *dubo;* old High German, *duba*, *tuba*, whence the modern German *taube* is taken. In the older German dialects the word is much varied, as *tupa*, *tuopa*, *dubha*, *duva*, &c.; in Hindoostanee it is *totroo;* in Malay, *kukur*.

Our verb, to *coo*, is expressed in Danish, *kurre;* in Swedish, *kurla;* in German, *gurren* and *rüchsen;* and in French, *roucouler;* in Hindoostanee, *kookook*. It seems to appear in the first syllable of the Latin *columba*, and is manifestly repeated in *cooloo*, *cooloo*, the Tonga name of the bird.

The *jay*, erroneously supposed by some to be the *graculus*, is in French named *geni*, of which Court de Gebelin says (V. 5, p. 508), "C'est une onomatopée." In German it is called *héher*, "ab incondito clamore he! he!" says WACHTER (v. Guguk).

The *quail*, in Italian *quaglia*, in French *caille*, derives its name, as SCALIGER suggests, from its cry, *quai*.

The *hoopoe*, in French *huppe*, in provincial German *hupp*, *hupf*, in Latin *upupa*, is also named from its peculiar cry.

The *lapwing* is called in Scotland *peisweip*, and in some parts of England *peewit*, from its sound.

The *shrike* is a name provincially given to the lesser butcher-bird from the *shriek* which it utters.

The *crane*, in German *kranich*, in the old Bavarian dialect called *crano*, in the old Suabian *cranch*, in the Lower Saxon *krahn*, in Swedish *kran* and *trann*, in Danish *trane*, in Welsh *garan*, in Greek γέρανος, appears in these several forms to be meant to imitate the distinguishing sound of the bird. "Ist es *wahrscheinlich*," says ADELUNG, "dass er diesen namen von seinem unterscheidenden geschreye hat." The same may be said of the heron, at least in its Anglo-Saxon appellation *hragn*, which, perhaps, was connected with the Italian *Aghirone*, shortened to *Airone*, whence came the French héron, and our *heron* and *hern*.

In Anglo-Saxon the cranes were named *yeldo*, probably from their sound, as *giellan* was to yell, to shriek. The clamorous noise of these and other high-flying birds is often mentioned by the poets—

——— *Gruum*
Clamor in ætheriis dispersus nubibus Austri.
Lucretius, 4, 182.

——— Loud shrieks the soaring *hern*.
Thomson, Winter, 146.

——— The *cormorant* on high
Wheels from the deep, and *screams* along the land.
Idem. v. 144.

The sound of the eagle is described by a yet more forcible onomatopœia:—

——— Aquilæ *clangunt*. *Auct. Philomel.*

Among birds distinguished for their song, the *nightingale* is pre-eminent. Its song is frequently described by the poets with imitative sounds, as by COLERIDGE—

And murmurs musical, and swift, *jug, jug!*

And the bird itself is named either from its peculiar *note*, as the Persian, Hindoostanee, and Malay *bool-bool*, the Albanian *bilbilet*, the Bulgarian *bibilit*, and the Wallachian *nipilpil;* or from its general power of song, as the Greek Ἀηδών, the Romaic Ἀηδόνιον, and the derivatives from the old Teutonic *gal*, and Islandic *gala*, to sing, as the Anglo-Saxon *nœctegale*, Swedish *nœctergal*, Danish *nattergal*, the old Suabian *nahtegal*, and modern German *nachtigall*.[1] From the same verb *gal* or *wale* comes also the name of another bird, the *wodewale*.

The note of the *lark* is described by GRIMM as *tireli!*[2] SHAKSPEARE says—

The *lark* that *tirra-lirra* chants.[3]

GRIMM describes that of the swallow as *tisch tasch*.[4] THOMSON employs the verb *twitter* for the sound of the same bird—

They *twitter* cheerful. *Autumn*, v. 844.

This verb answers to the German *Zwitschern*, and the Swedish *quittra*. "Wie die alten sungen so *zwitscherten* die jungen." As the old ones sang, so the young ones *twittered*. (German Proverbs.) This bird is called in the *Tonga* language *beca-beca*.

GRIMM gives *schjieb* as the note of the sparrow,[5] but *peep!* and *chirp!* have, from ancient times, been used to express that sound. CATULLUS, lamenting the death of LESBIA'S sparrow, says—

Ad solam dominam usque *pipilabat*. *Carm*. 3, v. 10.

The Scottish king, James I., applies it to the nightingale—

Now swete birde say ones to me *pepe!*
The King's Quair, c. 2, st. 38.

Chirp is erroneously considered by JOHNSON to be an abbreviation of

[1] In time of May, the nyghtyngale
In wode maketh mery gale.
[2] Deutsch. Gram. 3, 308, note.
[3] Winter's Tale, a. iv. sc. 2.
[4] Grimm, *ut sup*.
[5] Ibid.

cheer up. It is the German *zirpen* or *tschirpen*, which, as has been seen, is applicable also to the cricket's sound, but is specially applied to the sparrow, "der sperling *tschirpt*;" "the sparrow *chirps*." It answers to the Danish *pibe*, and *quiddre*, the Polish *swierczye*, Swedish *qvîctia*, Hungarian *pipegek*, Russian *tchirikat*, Hindoo *cheenchuuk*, Malay *chichi*, and Tonga *gi*; all which, however different in articulation, are indubitably onomatopœias.

Some birds are named from the similarity of their cry to certain human sounds, as the *kekek*, a kind of parrot, from *kekek*, the Malay verb to laugh. So an American bird is called the "*whip-poor-will*," from the supposed resemblance of its note to those words. In other instances the peculiar sound occasioned by the flight of birds is expressed by an onomatopœia, as—

> The moorcock springs, on *whirring* wings,
> Amang the blooming heather.
>
> *Burns*, vol. iii. p. 274, ed. 1813.

Of domestic birds, the *cock*, with its female the *hen*, has given occasion to the greatest number of onomatopœias. It is to be observed that these names, *cock* and *hen*, are derived from different sources, the former agreeing with the French *coq*, the latter with the German *henne*. The crowing of the cock "distinguishes its cry," as ADELUNG observes, "very remarkably from that of any other bird." In English the simple verb is to *crow*, but the continuous sound has been imitated by *cockadoodledoo!*—

> Hark! hark! I hear
> The strain of strutting chanticleer,
> Cry *Cock-a-doodle-doo!*
>
> *Shakspeare*, Tempest, a. i. sc. 3.

GRIMM expresses it *kikeri-ki*, as in the "Kindermärchen"—

> Kikeri-ki! Kikeri-ki!
> Unsere goldene jungfrau ist wieder hie!

The same sound, as imitated in Mœso-Gothic, is *hrukjan*. In the Latin *crocitare* and French *croasser*, it seems to be confounded with the cry of the crow. In Italian it is pronounced *cuccurire*, in Bohemian *kokrhari*, in Malay *kuku*, in Hungarian *kakas*.

The names of the bird in French *coq*, in Swedish *tupp*, in Russian *petuch*, seem to be connected as one class of onomatopœias; the Latin *gallus*, Italian *gallo*, and Hungarian *gale*, form another class connected with the before-mentioned verb *gällen*; and therefore do not so much imitate the peculiar sound of the bird as its resemblance to singing, whence the French say, "Le *coq chante*;" and give the bird the name of *chante-clair*, our *chanticleer*. The German *hahn* agrees with the Gothic *hana*, written in the Salic laws *chana*, in Frankish *hano*, Anglo-Saxon *hana*, Islandic, Swedish, and Danish *hane*. These forms are derived by WACHTER, FRISCH, and others, from the old Persian pronoun *han*, he; as merely signifying the male bird. "This derivation," says ADELUNG, "appears at first sight plausible; but

when we consider that this pronoun was unknown to the Goths, who nevertheless had the noun *hana*, as had several other tongues, it may be thought, more probably, to have agreed with the Latin *cano*, to sing."

The words *cluck* and *cackle* are evident onomatopœias, representing the sound of the hen, the former in calling her chickens, the latter on laying an egg. To *cluck* has been already noticed.

To *cackle* is in modern German *gackern* and *gaksen*, in Austrian *kakatzen*, in Lower Saxon *kakeln*, in Dutch *kackelen*, in Danish *kakle*, in Swedish *kukla*, in Italian *checcalare*, in French *caqueter*, in Gaelic *claganum* and *gogallach*, in Russian *gogowan*, in Polish *gægach*, in Hindoostanee *kurkurana*, and in Malay *kâtok*. We apply *cackle* not only to the cry of the hen, but also to that of the goose, which latter cry is, in some parts of Germany, expressed by the peculiar onomatopœia *schnattern*. The European names of the bird seem to be derived from two sources, but whether either of these is imitative seems doubtful. On the one hand, the Greek χὴν or χὰν appears to be connected with the Latin *ans-er*, and the German *gans*, Danish *gaas*, Swedish *gæs*, Islandic *gas*, Wendish *gus*, Polish *ges*, &c. On the other hand, the old German *auca* was the origin of the Italian *oca* and French *oie*. In the Suabian dialect *gagak* was the name of the goose, from the noise which it utters, and which in Hungarian is *gagogni*. The noise of the duck is in English *quack!* and in German *quak!* "a word," says WACHTER, "ab ipsâ naturâ Anatibus et Ranis suppeditata." From a somewhat similar onomatopœia, the bird itself is called in Hungarian *katsa*. In Hindoostanee *to quack*, is *qunqaw*. In Malay the duck is termed *bebek*, which seems to be another onomatopœia.

The peacock has great similarity in its European names, *e. g.* the Latin *pavo* (*pawo*), Anglo-Saxon *pawa*, Danish *paa*, Swedish *pae*, Dutch *pauw*, German *pfan*, Bohemian and Polish *paw*, Russian and Hungarian *pava*, Welsh *pawn*, Spanish *pavon*, Italian *pavone*, French *paon*, "welche insgesammt," says ADELUNG, "eine Nachahmung seines natürlichen Geschreyes sind, welches, besonders bey der *pfanhenne* sehr deutlich pfa-n lautet." "All which together are an imitation of its natural cry, which, particularly in the hen, very distinctly sounds *pfa-n*" (Wörterbuch, v. 3, p. 712). It is remarkable that the Hindoostanee *ta-oos* very closely approaches the Greek name of this bird ταὼς.

Beasts. 299. Of beasts, the dog, the domestic friend of man, has given occasion to many onomatopœias, imitating its various sounds under different circumstances. The first name by which a dog is known to English children is *bow-wow*, from its most common sound: so in Shakspeare's 'Tempest' (act i. sc. 2)—

> Hark! hark!
> Bowgh-wough!
> The watch-dogs bark,
> Bowgh-wough!

The same sound is expressed by Aristophanes Aῡ, αῡ, and by others βαῦ βαῦ; whence the verb βαΰζω "ex canum voce quam latrando edunt" (H. STEPHANUS, voc. βαΰζω). So the Latin *baubare*, as by LUCRETIUS (L. 5, v. 1069)—

Et cum deserti *baubantur* in ædibus.

In Italian it is *abbajare*, in French *aboyer*, hence in English to *bay*—

I'd rather be a dog, and *bay* the moon!

and a stag stands at *bay* whilst the dogs are *baying* him. In the mediæval Latin we find *baulare*, which seems to have subsequently declined to the German *bellen*, applied to the cry of a dog or a fox. The first syllable of the Greek ὐλαω, to bark, is, as Dammius observes, "ex sonitu canis efflicta, aquâ, et est germanorum *heulen*," to howl. This agrees, too, with the Latin *ululare*, reduced in Italian to *urlare*, and in French to *hurler*. In Dutch it is *huilen*, in Swedish *hyla*, in Danish *hyle*, in Islandic *yla*. To this last our word *yell* seems to bear relation as an onomatopœia, in the description of the sleeping mastiff—

Never till now she utter'd *yell*
Beneath the eye of Christabel. *Coleridge*, Christabel.

So of the hell-hounds surrounding Sin—

These *yelling* monsters, that, with ceaseless cry,
Surround me. *Milton*, Par. Lost, 2, 795.

The sound of an angry dog, which we call *snarling*, is in German *knarren* or *gnurren*; and the dog is then said in Latin *hirrire*, whence our word *irritate*. LUCRETIUS uses the word *gannitus* for the sound of a dog's fawning—

Longè alio pacto *gannitu* vocis adulant. Lib. v. v. 1068.

The German expression for this is *schwänzelen*. "Der hund schwänzelte vor seinem herrn." "The dog fawned upon his master." The noisy cry of a young dog we imitate in our verb to *yelp*, in provincial German *galpen*.

Of the cat's sounds we have two distinct onomatopœias, *mew* and *pur*. HOTSPUR in his indignation says—

I'd rather be a kitten, and cry *mew!*
Than one of these same metre ballad-mongers.
Shakspeare, First Part Henry IV.

The Welsh *miew*, or *mew*, nearly agrees with the English. The German *miauen* and *mauzen* with the Dutch *maauwen*. The Danish *miauve* and *miave* with the Islandic and Swedish *miava*. The Italian *miagolare* is contracted into the French *miauler* and Spanish *maullar*. The Gaelic *niambal* agrees with the Malay *ni-yung*, in adopting *n* as the initial. It is said that in Chinese the name of a cat is *miao*. SHAKSPEARE uses the verb *mewl* (an evident imitation of the French *miauler*) for a similar sound caused by very young infants—

Mewling and puking in the nurse's arms.
As You Like It, a. ii. sc. 7.

The continuous sound of a cat, when pleased, is expressed by our onomatopœia *to purr*, in German *schnurren*, in Danish *knurre*, in Swedish *hurre*. In some languages it is compared to the continuous sound of a spinning-wheel; as, in French, *filer*, *faire le rouet*, is said of a cat purring. So, in the Swedish, *spinna*. In other instances it is considered as a sort of mewing, as in the Spanish *maullar de allegria*. The word, in Hindoostanee, is an onomatopœia of a different form, *khoorkhook*.

The sounds emitted by beasts kept for food furnish several onomatopœias. The lowing of the *cow* is, in the Northern English dialects, expressed by the sound *moo*, and generally, among English children, a cow is first known by this sound. The same sound, substituting the labial *b* for *m*, is found in the Greek *βοῦς*, giving name to the species generally; and perhaps the *o* in ox afforded a similar onomatopœia. From *moo* come directly the German *muhen*, the old French *müir*, the Latin *mugire*, Italian *muggire*, French and Spanish *mugir*, Greek *μυκάομαι*, and Romaic *μουγκρίζω*. The Anglo-Saxon adopts *l* for *m*, in the verb *hlowan*, whence we have to *low*, and the Dutch *loeyen*. The Greek *βοῦς* (in the genitive *βοός*) is manifestly a compound of the simple imitative sound *bo*, and the grammatical particle *υς*, or *ος*; as in the Latin BOV-IS. In Welsh the sound *bu* alone forms the name of the species. In the Greek *βοάω*, and Latin *boare*, *bo* forms the radical of the verb. In a fragment of PACUVIUS we find the Latin verb written *bo-ünt*—

Clamore et sonitu colles resonantes *bōunt*.

In Romaic the name of the animal is *βόδε*. Its prolonged sound is imitated in the German *brüllen*, Danish *bröle*, Anglo-Saxon *bulgian*, French *beugler* (pronounced also *meugler*), and the English *bugle*, called, not, as SKINNER thinks, from the Anglo-Saxon *bugan*, to bend; nor, as JUNIUS suggests, from the Latin *bumla*, a heifer; but from the French *beulgler*. From the Anglo-Saxon *bulgian* comes our verb to *bellow* (peculiarly applied to a bull), and perhaps the substantive *bull* itself, agreeing with the Russian, Polish, and Wendish *vol*, the name of the same animal.

The name of the cow furnishes onomatopœias still more extensively, being in Anglo-Saxon *cu*, in Swedish *ku*, in German *kuh*, in Low German *kau* and *ko*, in Danish *ko*, in Dutch *koi*, in Armenian *koo*, in Ossetic *kug*, in Laplandish *kusa*, in Affghan *kua*, in Hindoostanee *guo*, &c.

The English word *ox*, as we pronounce it, loses the imitative broad *o*, which is more fully expressed in the German *ochs*, a word applied to the whole species; the same imitative sound appears in the Dutch *oss*, the Low German *osse*, Anglo-Saxon and Frisian *oxa*, old Teutonic *ogs*, Swedish and Danish *oxe*, Islandic *ukse*, Welsh *ych*, Turkish *okūs*, &c.

The *ba!* or *ma!* of the *sheep* is one of the earliest imitative

sounds in most languages. Nurses talk to their infants in England of "*Ba, ba*, black sheep!" and in Scotland of "*the sheepie ma's.*" And it is observed by SCHISCHKOFF that the lambs bleat *ya!* before they come to utter *ba!*[1]

Βῆ, which was pronounced in Greek like *bœ*, is described as the sound of a sheep by CATINUS, in a passage preserved by SUIDAS, ὁ δ' ἠλίθιος ὡσπερ πρόβατον, βῆ, βῆ λέγων βαδίζει. "But he, stupidly, like a sheep, walks on, crying *bœ! bœ!*" Hence a she-goat (which produces a similar sound) is called by HESYCHIUS βηκη, and a sheep βηβήν: but the more common name for sheep and goats was μῆλα. The bleating of sheep was βληχὴ or μηκὴ; but according to some writers the latter was particularly spoken of goats, and the former of sheep, and the same may be observed of the verbs βληχάομαι and μηκάω. To bleat, in Latin, is *balare*, and anciently (according to VARRO) *belare*. Hence the Spanish *belar*, Italian *belare*, French *bêler*, which gives name to *Belier*, the Ram. The Northern onomatopœias sometimes vary the form; as the Anglo-Saxon *blætan*, the German *blöken*, Danish *bræge*, and Swedish *bräka;* the Welsh is *brefu*, and the Gaelic, for the sound of sheep, *meilaich*, and of goats *meigiollaich*. In Hungarian the sound *bœ* still appears in *bégetek*, to bleat, and in Hindoostanee both sounds are retained in *mea-mea* and *bhea-bhea*.

The sounds of *swine* are so peculiar as to attract attention in the earliest times, particularly the *grunting* of the old, and the *squeaking* of the young swine. For the verb to *grunt*, we have also in English to *gruntle*, in Scotch to *grumph*, Anglo-Saxon *grunan*, in German *grunzen*, Danish *grynte*, Swedish *grynta*, Welsh *gryngiaw*, Gaelic *groassal*, Greek γρύζω and γρυλλίζω, Latin *grunnio*, Spanish *grũnar*, Italian *grugnire*, &c., and in Hindoostanee *ghoorrana*. The name of the animal, when taken from the sound is, in Greek, γρύλλος, in Romaic γουρούνι, in English a *grunter*, in Scotch a *grumphy*, and in the Delaware tongue *gosh-gosh*.

Our onomatopœia *squeak*, for the cry of a pig, agrees with the Swedish *sqwäka*. It is the German *quieken*. ARISTOPHANES expresses it by κοὶ! κοὶ!

The principal sound of the horse is that which we express by the onomatopœia to *neigh*, agreeing with the Anglo-Saxon *knegan*, the Swedish *gnägga*, the Islandic *gnegg*, and the Scotch to *nicher*. We express a slighter sound of the same animal by the verb to *whinny*, answering to the Welsh *wihi*, the German *wichern*, and the Frankish *weio*. LUTHER uses the word *hui!* (which WACHTER calls "vox naturalis equi,") in his translation of Job xxxix. 28, "wenn die Drommete fast klinget, spricht es *hui!*" By our translators, "he saith among the trumpets, *ha! ha!*" The Latins expressed these sounds in general by the verb *hinnio*, whence the French *hennir*. The Italians

[1] Vergleichendes Wörterbuch in zweihundert Sprachen, 2 Theil. p. 193. "Man hört eher den laut *ja-a*, als *bja-a*."

use *rignare*, and the Dutch *runniken*. Our word *nag* is the old German *nago:* in mediæval Latin it was *naccus*, *nachus*, or *nactus*. The etymology of all these words is greatly disputed; but, as WACHTER observes, "salva res est;" we have only to refer to the Islandic *gnegg*, and we have at once a *neigher* for the appellation of a horse, by the same analogy which terms the swine a *grunter*.

The noise of the *ass* is too remarkable not to have furnished onomatopœias in various languages, though with very different articulations. We apply the word *bray*, as well to the loud noise which the stag makes on certain occasions, as to that of the ass; but the German *yanen*, explained "des esel's geschrei," "the cry of the ass," does not seem to be generally applied to the stag; for they say, "esel yanen, hirsche schreien." To bray as an ass is in Swedish *skräna*, in Danish *skryde*, in Dutch *balchen* and *ruchelen*, in French *braire*, in Latin *rudere*, in Italian *rugghiare*, in Welsh *brefu*, in Gaelic *beciam*, in Hungarian *orditok*, in Hindoostanee *renk*. The animal itself is named in Egyptian *io*, evidently from its sound.

Of wild beasts in general we do not in English distinguish the sounds by any peculiar onomatopœias; for though we say the lion *roars*, we employ the same term for the *roaring* of the sea, and for many other noises. So we apply the term *howling* to wolves and dogs indiscriminately; but in Latin the sounds of the elephant, the lion, and the tiger have distinct onomatopœias. "*Barrire* elephanti dicuntur, sicut oves dicimus balare, utique a sono vocis." "Elephants are said to *barrire*, as we say of sheep *balare*, namely, from the sound of the voice."[1] The verb *raucare* is applied to tigers, and to lions *rugire*—

Tigrides indomiti raucant rugiuntque leones.[2]

It may here be noticed that certain small animals have been named from a fancied resemblance of their cries to articulate sounds; as the *quis-qui-su*, a small quadruped of the North American prairies; the *thit-a-be-bee*, a sort of titmouse, so called by the Indians of that country; the Virginian *Whip-poor-Will*, a bird called in German *ziegenmelker*, or goatsucker, &c. I may add, that JULIUS POLLUX has a whole chapter on the sounds of birds and beasts. L. 5, c. 13.

Human sounds.

300. The sounds, natural and artificial, which are produced by mankind, afford scope to numerous onomatopœias. Many of them, however, are so similar to sounds produced by other causes, that the same word is used in both cases, and it is not always possible to determine which application was prior in point of time. The hissing of serpents, the hooting of owls, and the growling of bears, have their counterparts in certain sounds of the human voice, and it would be idle to inquire whether man or the blackbird was first said to whistle. Men produce natural sounds partly by the voice, and partly by other

[1] Festus, de verborum significatione; voc. Barrire.
[2] Auctor. Philomelæ, v. 49.

organs. By the sound of the voice we more or less plainly mark our state of thought or of feeling. Indistinctness in the utterance of our thoughts is expressed by our terms murmur, hum, *croon;* imperfect articulation by stutter, stammer, lisp, babble; low secret utterance by whisper, *susurro;* light talk by chat, clack; loud noise by *halloo*, ἀλαλή, &c. We express our pleased feelings by such words as *laugh*, *titter*, *snigger*, *giggle*, *chuckle;* and our sufferings by to *groan*, *sigh*, *whine*, *whimper*, *ejulare*, *boo-hoo! ouf!* &c. Many sounds, too, are produced by us for other purposes than those of language, as to *gargle*, *whistle*, *cough*, *wheeze*, *hiccup*, *retch*, *spit*, *sneeze*, *kiss*, &c., all or most of which words have been generally regarded as onomatopœias; and this is equally obvious when we speak of artificial sounds, as those of the *drum*, *trumpet*, *fife*, *hurdy-gurdy*, the explosion of fire-arms, the tolling of a bell, the stroke of a whip, or the like. A few of each class may here be noticed.

301. *Murmur* is strangely explained by Dr. JOHNSON as a "low, *shrill* sound." We turn to his definition of *shrill*, and find that it is "a word supposed to be made, *per onomatopeiam*, in imitation of the thing expressed, which, indeed, it images very happily." And what is this? Why, truly, it is, according to the same author, "sounding with a *piercing*, tremulous, or vibrating sound." Now, a shrill or piercing sound is the very opposite to a murmur, in its original signification, which is that of a suppressed and obscure sound of the human voice, as when the poet is indulging in solitary and all but silent meditation— Murmur.

> He *murmurs*, near the running brooks,
> A music sweeter than their own.[1]

Or when the fond woman softly breathes out a sad farewell to her lover—

> Tristis abes, oculis abeuntem prosequor udis,
> Et dixit, tenui *murmure*, lingua—Vale![2]
> Sadly thou goest,—tears my sorrow tell,
> And softly *murmurs* my sad tongue—farewell!

Our word *murmur* is from the Greek μορμύρω, and Latin *murmuro*, both which are formed by repetition of the sound *mur;* of which kind of repetition, as common in the early stages of language, I shall hereafter speak more fully. The labial sound *mur*, in its simple form, appears in the Greek μυρέω, and in the German *murren*. On the one hand it bears a certain relation to the labial *pur* above noticed, and on the other hand to the labials *mut* and *muen*, in our verbs *mutter* and *mumble*. To murmur does not always result from the tender emotions; but often from a discontent which it is not thought safe to utter openly. This signification of the word is well explained by WACHTER, "Obloqui occultâ et pressâ voce, a similitudine sonitûs ipsius murmurantis, qui dum intra se loquitur, videtur eum sonum edere quem

[1] Wordsworth, Poems, ed. 1820, vol. iii. p. 101.
[2] Ovid, Epist. 12, v. 55.

verbo imitamur." "To censure with a secret and suppressed voice, from the similitude of the sound of the murmurer, who, whilst he is speaking inwardly, produces the sound which we imitate by this word."[1] This is also the sense of the German *murren*, and of our *mutter*. "Da murrete das volk wider Mose." "And the people murmured against Moses." (Exod. xv. 24.)

> What does his cashier'd worship *mutter*?
> *Shakspeare*, Tim. Ath. a. iii. sc. 4.

By analogy to these sounds, *murmur* is applied to several similar ones; as by MILTON to "the liquid lapse of murm'ring streams,"[2] and to "Bees' *industrious murmur*:"[3] by LUCRETIUS to the noise of the sea,[4] to the thunder-clouds,[5] and to the winds.[6] The German language has *murmeln*, a frequentative verb, like the Latin *murmurillo*. This in Frankish was *murmuln*, in Danish *murmle*, all answering to our *mutter*. Of *murmeln*, ADELUNG says, "es ahuet den laut welchen es ausdrückt;" "it imitates the sound which it expresses."

Mummeln in German, in Lower Saxon *mumpeln*, and in Dutch *mompelen*, is to *mumble* like a toothless person, "Alsdann sollst du aus dem staube mit deiner rede *mummeln*." "Thy speech shall *mumble* out of the dust," (Isaiah xxix. 4.) Our translation has "whisper;" but the Vulgate has *mussito*, which, as well as *musso* and *mutio*, is nearly related to our verbs above cited, and also to our interjection *mum*, whence *mummers* in the West of England are a sort of rustic actors, who depend more on gesture than speech. Their rude holiday play, as they go about from house to house, is called *mummery*. In old French *momerie* was a similar entertainment, as *mummerey* was in old German; and as the performers were masked, *momene* was in that language a mask. To *murmur* is in French *murmurer*, in Italian *mormorare*, in Spanish *mormorar*, in Albanian μουρμουρὶς. The Greek (besides μορμὺρω) has γογγύξω, which is retained in the Romaic; in Welsh it is *grwguach*, in Gaelic *moumhur*, in Hungarian *morgok*, in Hindoostanee *walwulu* and *chulchula*, in Malay *chumil* and *sârapale*.

Whisper. 302. To whisper is a still softer suppression of the voice than to murmur. In Danish it is *hoisk*, in Swedish *hwiska*. The German verb is *wispeln*, or *wispern*. WACHTER suggests that this is from the sound *vis*, *vis*, which (as he says) the teeth give forth in whispering. ADELUNG says it is an onomatopœia; and hence he supposes that the name *wisperlein* is given to the greenfinch "vermthlich wegen seine stimme," "probably from its note." To a like cause we may ascribe the German *flispern* and *zischeln*, which latter is connected with *zischen*, to hiss, and consequently with the other onomatopœias mentioned (together with that word) in the preceding section 297. It has also

[1] Glossar. Germanic, voc. Murren.
[2] Par. Lost, b. 8, v. 263.
[3] Par. Reg. b. 4, v. 248.
[4] Et contempsit equis insultans *murmura* ponti.—Rer. Nat. 3, 1045.
[5] Tam magis hinc magno fremitus fit *murmure* sæpe.—Ibid. 6, 100.
[6] Magno indignantur *murmure* clausi.—Ibid. v. 196.

some resemblance to our words *hist!* and *whist!* before mentioned. The Greek ψιθύριζω is employed by THEOCRITUS for the softly-whispered words of lovers (Idyl. 27, v. 67) as the Latin *susurrus* is by PROPERTIUS (L. 1, Eleg. 11, v. 13). These as well as the French *chuchoter*, the Italian *bisbigliare*, the Spanish *chuchear*, the Dutch *prevelen*, and *linsteren*, the Russian *shepot*, the Polish *szeptaé*, the Hungarian *suttogok*, the Hindoostanee *phusphusana*, the Malay *bisik*, and the Tongan *fafango*, different as they are in form, were probably all intended to imitate the sounds produced by whispering in the ear, or by other causes having a like effect. Several of these causes are enumerated together in MILTON'S exquisite poem of "Lycidas"—

> Ye valleys low, where the mild *whispers* use
> Of shades, and wanton winds, and gushing brooks.

And again in *Paradise Regained* (b. 2, v. 26)—

> Where winds with reeds and osiers *whisp'ring* play.

And in the same poem, describing Athens—

> ——— There Ilyssus rolls
> His *whisp'ring* stream.

And in the *Allegro*—

> Thus done the tales, to bed they creep,
> By *whisp'ring* winds soon lull'd asleep.

So ADELUNG, enumerating the causes of a similar sound, specifies the softly-moving foliage of a tree, the purling of a brook, and other like movements.[1] But none of these uses of the word *whisper* are noticed by JOHNSON. It should here be observed, that the labial *isp* connects *whisper* with our verb to *lisp*, in German *lispeln*, in Dutch *lispen*, in Swedish *læspa*, and in Danish *lespe*. Thus in German they say "*lispelnde bäche*," "*whisp'ring brooks*," and "das dumpf lispelnde lüftchen," "the hollow *whisp'ring* breeze."

303. To *croon* is a North-country word, for which we have no pre- Croon.
cise equivalent in standard English; and which indeed seems to be used as an onomatopœia, with great latitude of signification. By BURNS it is employed with happy effect in describing Tam o' Shanter's dreary midnight ride—

> Whiles haudin' fast his guid blue bonnet,
> Whiles *crooning* o'er some auld Scots sonnet.[2]

In this sense it is a sort of undersong, something between singing, and merely humming a tune. HALLIWELL, however, says it is used in the north of England, both for to bellow, or roar, and to murmur softly; and JAMIESON explains it in the Scotch language, not only as used by BURNS, but also as to cry like a bull, in a low and hollow tone, and to whine and persist in moaning; which last is the sense of

[1] Das sanft bewegte Laub des Baumes,—das Rauschen einer Quelle,—und andere ähnliche Bewegungen.—Wörterb. voc. *flistern*.

[2] Tam o' Shanter, v. 33.

the Dutch *krennen*, as "Zy doet, den heelm dag, mit dan *krennen*." "She does, the whole day, nothing but moan." With *krennen* our word *groan* seems to be allied; and both are evident onomatopœias.

Babble. 304. To *babble* is most frequently employed by us in the sense of idle talk, or senseless prattle; but it originated in an onomatopœia, which is well explained by H. STEPHANUS under the word *βάζω*, to speak. 'From this word," says he, "many grammarians derive the verb *βαβάζω*; but I am persuaded that the latter was the original, and was no less ancient than *πάππα* and *μάμα*, or *μαμμᾶι*; for as these words are the earliest, and as it were the natural rudiments of the stammering tongue of a child; so I think that *βάβα* is a sort of inarticulate word taken from such stammering; and thence is formed the verb *βαβάζω*, which by abbreviation became *βάζω*." So far H. STEPHANUS. From this repetition of *ba*, comes *bab*, the origin of the Islandic *babba*, the German *babbeln*, French *babiller*, Dutch *babelen*, Swedish *bjabbla*, and Danish *bable*. Hence, too, come our *babe* and *baby*, the Welsh *baban*, and as MENAGE says, the Syriac *babion*, for an infant. The Greek *βάβαξ*, is a babbler. Introducing *m*, we have in HOMER the verb *βαμβαίνω*, which DAMMIUS explains as "verbum fictum ex sono eorum qui loqui conantur, cum valde algent," and this chattering of the teeth may be occasioned either by cold, or by fear, or by infantine weakness. To *βαμβαίνω* we may trace the origin of the Italian *bambino*, an infant, more especially applied to the Infant Christ. And of a like origin with some further variation is the Latin *balbutio*, to stammer or hesitate, in speech. Among the secondary senses of the word *babbling* is what Mr. DONNE has well termed a most beautiful expression for an echo; when Viola says, were she a lover of Olivia, she would

> Holla her name to the reverberate hills,
> And make the *babbling* gossip of the air
> Cry out, Olivia! *Shakspeare*, Twelfth Night, a. i. sc. 5.

Αλαλή. 305. Of loud tumultuous noises there are onomatopœias in many languages. The Greek Ἀλαλὴ or Ἀλάλη is described by H. STEPHANUS as "vox quædam *ἀναρθρος*, a certain inarticulate, or confused clamor, which is raised by soldiers in rushing on the enemy, like our *hurrah!* Grammarians dispute about its etymology; but as Cæsar uses, in the same sense, the word *ulutatus*, which is a clear onomatopœia, we may well reckon *ἀλαλή* in the same class. And from this is formed the noun Ἀλαλαγμὸς. *Ἄσατε ἄντω ἄσμα καινὸν, καλῶς ψάλλατε, ἐν ἀλαλάγμω.* "Sing unto the Lord a new song—sing praises lustily unto him, *with a good* courage." Psalm xxxiii. 3. (Or, as the Vulgate has it, "*cum vociferatione.*")

Hollabaloo! an evident onomatopœia, which HALLIWELL describes as "a confused noise," is sufficiently imitative of that which it was meant to express; and I perceive that it is adopted from the vulgar English in Mr. BARTLETT's recent "Dictionary of Americanisms," as signifying, in that country, "a riotous noise. The French *Charivari*,

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of which, a few years ago, much use was made for political purposes, is a noisy demonstration of disapproval of an individual's conduct, much like the Skimmington procession described by BUTLER, in which

> One might distinguish different noise
> Of horns, and pans, and dogs, and boys,
> And kettle-drums, whose sullen dub
> Sounds like the hooping of a tub.
>
> *Hudibras*, p. 2, c. 2, v. 587.

These noisy tumults have been known in France for some centuries by the name of *Charivari;* for an *Arrêt* of 1606, "fait deffences à toutes personnes faire aucune assemblée illicite et tumulte, qu'ils appellent *Charivary*." The learned SCALIGER and SALMASIUS disputed about its etymology, which the former derived from *calybarium*, signifying, according to him, "crepitus æris, aut vasorum æreorum, rudi ære aut rudio pulsatorum;" "the clank of brass, or brazen vessels, when struck by a brass rod." But all this learning was thrown away; for the word was simply an onomatopœia, well enough expressing the discordant sounds which it was meant to imitate, and perhaps in its first part connected with the Italian *ciarlare*, to chatter.

306. The expression of laughter in its various degrees, from the loud burst of uncontrolled mirth to the half-suppressed movement of a ridiculous feeling, has a great variety of *onomatopœias;* hence our *ha! ha! ha!* to *laugh*, *smile*, *grin*, *snigger*, *titter*, *chuckle*, *giggle;* and the Scotch *guffaw* and *whihher*. In our modern pronunciation of the verb to *laugh*, we have dropped the characteristic guttural both in the beginning of the Anglo-Saxon and old Gothic *hlahan;* the former is retained in the Islandic *hlaca*, and the latter in the German and Dutch *lachen*, and old German *lahhan;* but both are dropped in the Danish and Swedish *lee*, which has some relation to the Latin *lætus*. Of another class of guttural onomatopœias, the simplest form is seen in the Sanskrit *kakh*, whence we have the Greek καχλάζει, which HESYCHIUS renders ἀθρόως γελᾶ (he laughs impetuously), and the Latin *cachinno*, to laugh immoderately. As καχλάζει seems to agree with our *cackle*, so κιχλίζει, to which HESYCHIUS gives the same signification, more nearly resembles our *chuckle* and *giggle*, the Hindoostanee *kheekhiyana*, and the Malay *kekek*, whence (as I have observed) a laughing parrot is named. We have seen that *cackle* represents the cry of a hen or a goose. From this it was applied to human laughter of a kind resembling that cry. JOHNSON represents it as synonymous with *giggle*, but the difference of the vowels shows that there is a difference in the character of the laugh. One is that of a man who, without restraint, gives loose to his self-satisfaction, as in the instance quoted by JOHNSON himself, from ARBUTHNOT. "Nic grinned, *cackled*, and laughed, till he was like to kill himself, and fell a frisking and dancing about the room." Whereas *giggling* is more the act of a girl laughing lightly without sufficient cause for mirth. Hence a *giglot* is a foolish wench, apt to laugh without reason, and not, as JOHNSON supposes, lascivious, from the Dutch

Laugh.

geil. There is much similarity of character between *giggle* and *titter*, which, JOHNSON justly supposes, "is formed from the sound;" both imply laughing without much noise; but the latter implies somewhat more of intermission than the former. To *chuckle* is not, as JOHNSON supposes, to laugh vehemently or convulsively, but on the contrary, to laugh rather inwardly to *one's self*, from a sense of secret triumph, with a noise somewhat resembling the *clucking* of a hen. To *snicker* or *snigger*, as properly described by JOHNSON, is to laugh slily or contemptuously, and is probably connected with the Scotch *neiher*, to neigh, or laugh with a sound resembling that of a horse. The Scotch *whihher*, too, is only another form of our *titter*. The Greek γελάω, and μειδάω, differ both in origin and signification as much as our *laugh* and *smile*; and therefore φιλομειδὴς Αφροδίτη should not be translated, as it sometimes is, laughter-loving Venus, but Venus ever-smiling, or delighting in smiles. A smile is not accompanied with sound as laughter is, and therefore neither the Greek μειδάω, nor the English *smile*, is an onomatopœia. Whether or not γελάω be such seems doubtful. At all events it has little relation to the Gothic *hlahan*, to laugh; but may possibly have some to the Anglo-Saxon *giellan*, to yell, though the sounds expressed are different. The Scottish *gaffaw*, a horse-laugh, seems to be a sort of compound, *gaff*, agreeing with the German *gaffen*, to gape, and *aw* being a mere imitative sound, like *ha! ha! ha!* In the north of England a *goff* is an *oaf*, probably from *gaffen*; as a *gaby* is a silly fellow, probably from the Danish *gabe*, to gape.

Groan

307. Of all our painful feelings, the most expressive utterance is a *groan*. In MILTON'S terrific picture of the Lazar-house, after enumerating the varied forms of agony and torture, he concludes—

> Dire was the tossing, deep the *groans*![1]

That *groan* is an onomatopœia no one can doubt; and it seems connected with the English *growl*, applied to the sound of an angry bear, and with the German *graen*, horror, and Danish *grue*, to shudder with horror. Our *sigh* is the Danish verb *sukke*, Swedish *suka*, German *seufzen*, (provincially *suchten*), Anglo-Saxon *scian*, and Scottish *syk*; among which, our own *sigh*, if pronounced as it was anciently, with the guttural termination, approaches the nearest to a correct imitation of the actual sound. Our verbs to *whine* and *whimper* are related, much as the German *weinen*, to weep, and *winseln*, to whine, are. In Mœso-Gothic *queinan* is to lament, and "taking this as the primary signification (says ADELUNG) it would be an onomatopœia, expressing the sound which usually accompanies weeping."[2] The Islandic *queina* retained the *qu*, which in the Sueo-Gothic was changed to *hoine*, and in the Swedish to *hxinâ*, whence we have our

[1] Paradise Lost, b. 11, v. 489.

[2] Wäre dieses die ursprüngliche Bedentung, so würde es eine Onomatopœie des mit dem Weinen oft verbundenen Lautes seyn.—Wörterbuch, iv. 1457.

whine. Of the German *winseln*, ADELUNG says, "it is formed from *weinen* by means of a double derivative syllable; for the *s* gives it an intensive force, and the *ein* a diminutive."[1] In like manner we may say that *whimper* is doubly affected in relation to *whine*, first, by changing the *n* into *m* for euphony, and then by adding *per* as an iterative particle. The Latin *ejulare* is said to be that sort of loud lamentation or shrieking, which is fitter for a woman than a man. Yet, as CICERO observes, even Hercules was heard to shriek out, in Œta, when overcome with the acuteness of his pain.[2] *Ejulare* is an onomatopœia with manifest relation to *ululare;* and indeed the Greek ὀλολυγὴ is rendered both *ejulatus* and *ululatus*.[3]

Boohoo! seems to be an American onomatopœia, adopted by the witty Judge HALIBURTON to signify blubbering aloud.

Scream, *screech*, and *squeak*, which have been already noticed among the sounds of birds and beasts, are also common to mankind.

Ouf! is a French onomatopœia, expressing the sound extorted by wearisome exertion; as by M. JOURDAN, who makes this exclamation after the pretended Turks have kept him a long time bending forward with the Alcoran on his back.[4]

Gargle.

308. Among the sounds proceeding from the vicinity of the vocal organs, but not for vocal purposes, that produced by the act of *gargling* the throat is not the least remarkable. And accordingly we find that it furnishes in many languages a variety of expressive onomatopœias. The uvula is called in Greek γαργαρεὼν,[5] and we have in relation to gargling the Greek γαργαρίζω, and the Latin *gargarizo*, with their derivatives. In German *gurgeln* is to gargle,[6] in Dutch *gorgelen*, Danish *gurgle*, Swedish *gurgla*, French *gargouiller*, Italian *gorgogliare*, Spanish *gargarezar* and *gorgonitear*. Our *gurgle* is evidently another form of the same onomatopœia, as when our poets speak of "gurgling rills;" and perhaps the sound gave rise to the Latin *gurges*, Spanish *gurge*, and Italian *gorgo*, where the waters boiling up resemble in sound our *gargling* or gurgling. It is observable that the throat itself is, in various languages, of a like origin. In German it is *gurgel*, of which ADELUNG says, "es ahmet ohne Zwèifel den schall nach," "it without doubt imitates the noise." In mediæval Latin and Italian *gorgia*, in Spanish *garganta*, in French *gorge*, which our poets have adopted, as in Hamlet, "My *gorge* rises

[1] Es ist von weinen, vermittelst einer doppelten Ableitungssylbe, gebildst; das *s* macht daraus ein Intensivum; die Sylbe *ein* aber ein Diminutivum.—Wörterbuch, iv. 1564.

[2] Ipsum enim Herculem viderunt in Œtâ, magnitudine dolorum ejulantem.—Tuscul. 2, 7.

[3] H. Stephanus, Thesaur. 4, 1527.

[4] Molière, Bourgeois Gentilhomme, a. iv. sc. 13.

[5] Caruncula, quam gutturi, pro tegumento, natura addidit; nomine a genere soni indito.—Constantin. voc. γαργαρεὼν.

[6] Relandus illud a sono, quem motus reciprocus in gutture excitat, effingit.—Wachter, voc. *gurgeln*.

at it." We say also, from the French *gorger*, to be *gorged*, that is, filled with food to the very throat; and from *dégorger*, to disgorge; and from *gorgette*, a gorget. The French call the redbreast *Gorge-Rouge*, and give the name of *Gorge-de-Pigeon* to a changeable colour like that of the pigeon's throat. The throat in Russian is *gorlo*, and in Polish *gardlo*. For the gurgling sound of liquor passing down the throat the French use as an onomatopœia *glou! gloux!*—

> Qu'ils sont doux, bouteilles jolie!
> Qu'ils sont doux, vos petits *glou! gloux!*
> *Mol.* Méd. Malg. Lui. a. i. sc. 6.

To *gulp* is described by JOHNSON as "to swallow eagerly, to suck down without interruption." But it is an onomatopœia, imitating the sound of a liquid forced down the throat, not without interruption, as a continued draught, but suddenly, and, for the most part, reluctantly. Thus the Spanish liberals used to sing, by way of insult to the king, a song of which the burthen was "Tragala perro! "Gulp it down, you dog!"

Whistle. 309. It may be doubted whether whistling be natural to man, or derived by imitation from singing birds. The simple sound is used by Falstaff as an indignant ejaculation, when his companions whistle. "*Whew!* a plague upon you all! Give me my horse, you rogues!"[1] The English verb to *whistle*, is a manifest onomatopœia, agreeing with the Anglo-Saxon *hwistlan* and Swedish *hwisla*. HILPERT describes the verb as "denjenigen feinen Ton von sich hören lassen, welchen dieses Wort nachahmet," "to give utterance to the same fine sound which the word imitates." From its similarity to other sounds, however, it is confounded with them in different languages; as in the French *siffler*, with hissing and whispering; in the Spanish *silbar*, with whistle, whizzing, and hissing; in the Italian *silbido* and *fischio*, with hissing and piping; in the German *pfeifen* and Danish *pibe*, with piping. The Germans say "die *winde pfeifen*;" we say, "the winds whistle." Shakspeare's Fairy Queen, however, speaks in the same breath of "dancing our ringlets to the *whistling* winds," and of "the winds *piping* to us in vain."[2] It may be doubted whether the Latin fistula, though similar in sound to our *whistle*, had any connection with it, but was not rather of a different origin, as will presently be noticed. On the other hand, we cannot doubt but that the Hindoostanee *chooh*, *chooh*, in the noun *choohchoohiya*, and the verb *choohchoohyana*, though differing in articulation from all the before-mentioned onomatopœias for whistling, was really meant to imitate that sound.

Cough. 310. The Northern expressions for *coughing*, and similar affections of the throat and lungs, form onomatopœias of different classes, which may be represented by our *cough*, *hoarse*, and *retch*. To *cough* belong

[1] Shakspeare, First Part Hen. IV., a. ii. sc. 2.
[2] Ibid. Midsummer Night's Dream, a. ii. sc. 2.

the Dutch *kugchen*, and German *keuchen*, and perhaps to the Gaelic *gothan*, all signifying to *cough*. Our adjective *hoarse* seems to be connected with the Scottish *hoast*, which indeed is used in the north of England, both for the cause, a *cough*, and for the effect, *hoarse*. The Anglo-Saxon *hwostan*, is to cough, so the Dutch *hoesten*, German *husten*, Danish *hoste*, and Swedish *hosta*. And our *retch* is the Anglo-Saxon *hrecan*, to retch or cough. To *wheeze*, which is a weak imperfect cough, is the Anglo-Saxon *hweosan*, and Swedish *hwäsa*, and perhaps the provincial German *wäsen*. To these we may add the *hiccup*, or *hiccough*; in Swedish *hicka*, Danish *hicke*, provincial German *hicksen*, and Anglo-Saxon *geoxan*; whence our *yex*, used by Shakspeare—

> And then the whole quire hold their hips, and laugh,
> And *yexen* in their mirth.
> *Midsummer Night's Dream*, a. ii. sc. 1.

The German *hauch*, an aspiration or thick breathing, agrees with our *hawk*, in Welsh *hoch*, an effort to force phlegm up the throat; for which act, however, the German has *räuspern*, the Swedish *rakkla*, and the Latin *screare*. The Danish has *ralle*, to *rattle* in the throat. The Latin *tussis*, a cough, hardly seems to be an imitative word; it is, however, the origin of the Italian *tosse*, the Spanish *tosar*, and the French *tousser*; *khokhee* in the Hindoostanee, and *kakuka* in the Bornu language, are both onomatopœias, having a distant resemblance to our *cough*; as the Malay *griyak*, to spit, has with the Anglo-Saxon to retch.

311. The Latin *spuo* is a closer imitation of the labial sound, pro- Spit.
duced by the act of ejecting liquids from the mouth, than the Greek πτύω, or ψύττω; though CONSTANTINE says truly of the latter, "a factitio, ut arbitror, sono." In Mœso-Gothic, to spit is *speiwan*, as in Mark vii. 33. "Ye speiwands attaitok tuggan is," "and spitting, he touched his tongue." DIEFFENBACH has traced this word through its various analogies in the old high German, old Saxon, middle high German, modern high German, Netherlandish, Anglo-Saxon, old Frisian, west Frisian, north Frisian, old Norse, Swedish, Danish, upper German, English, Latin, Greek, Doric Greek, Lithuanian, Lettish, old Slavonic, Polish, British, Persian, Ossetic, Sanscrit, Armenian, Basque, Hebrew, Coptic, Daco-Roman, Provençal, Gaelic, Albanian, Esthonian, and Lappish.[1] It will be unnecessary to follow him through all these; but it may be sufficient to notice the Latin *spuo*, *sputo*, and *spumo*, with their derivatives, as *respuo*, *sputum*, *spumosus*, &c., the English *spit*, *spittle*, *spew*, *spout*; German *spützen*, *spocken*, *speutzen*; Anglo-Saxon *spœttan*, *spittan*; Dutch *spitten*, *spuwen*, *spouwen*, *spuigen*; Danish *spytk*, Swedish *spotta*. The French *cracher*, to spit, seems to be connected with the Anglo-Saxon *hræca*.

312. Our verb to *sneeze*, is the German *niesen*, a nasal word, of Sneeze.

[1] Vergleichendes Wörterbuch der gothischen Sprache, vol. ii. pp. 294, 295.

which ADELUNG says "es ist ohne Zweifel eine Nachahmung des mit dem Niesen verbundenen Lautes,"[1] "it is without doubt an imitation of the sound connected with the act of sneezing." In Frankish *nuisan*, in Danish *nyse*, in Swedish *ninsa*, in Anglo-Saxon *niesan*, whence is derived *neese*, which occurs in the Midsummer Night's Dream, immediately after "yexen in their mirth," (above cited)—

> ——— and *neeze* and swear
> A merrier hour was never passed there.

ADELUNG suggests that the *nut* in *sternutare*, by exchange, not uncommon, of *s* into *t*, may have been of the same origin; but this is certainly not the case, for *sternuto* is the regular frequentative of *sternuo*, which agrees with the Greek πτάρνυμι. The French *éternuer*, Italian *sternutare*, and Spanish *estornudar* are mere variations of the Latin. Our verbs sniff, snivel, snuff, the Scotch sneeshin, like snore and snort, are all imitative of nasal sounds, and, probably, from this source come the names of the nose itself in many languages; as the Latin *nasus*, Italian *naso*, French *nez*, old German *noz*, *nas*, modern German *nase*, Dutch *neus*, Swedish *näsa*, Danish *næse*, Islandic *nes*, Anglo-Saxon *nasu*, *nosu*, Low Saxon *næse*, Russian, Polish, and other Slavonic tongues, *noss;* Wallachian *nase*, Hebrew *nas*, Sanskrit *nasa*, Hindoostanee *nak*, Gipsy *naksh*, New Guinea *nisson*, and Mallicolo *nussun;* and, in point of form, as the nose projects from the face, so a promontory projects from the mainland; and hence it is called in Anglo-Saxon *næs*, *nesse;* in Swedish, *næs*, *nos;* in French, *nez*, as in *Grisnez*, between Calais and Boulogne; so our *ness*, as in *Dungeness*, *Inverness;* and the *Naze*, a promontory near Harwich, &c. With *sneeze* agree in origin, as onomatopœias, our sniff, sneer, snore, snort, &c.

Kiss. 313. Our verb, to *kiss*, is the German *kussen*, of which ADELUNG says, "Es scheinit dem mit dem kusse verbundenen schall nachzuahmen," "It seems to imitate the sound connected with a kiss;" and similar onomatopœias are found in the Greek κύω, κύσω, the Frankish *chusen*, the Anglo-Saxon *cyssan*, Swedish *kyssa*, Danish *kysse*, and Welsh *kusan*.

Drum. 314. Among instruments used for the purpose of producing sound, the drum, as it is one of the simplest, is found, in a rude form, among the most barbarous nations, and is very generally named from its sound. Our drum is the German *trommel*, and in some dialects, *trummel*. ADELUNG says of it, "Die trommel bedeutet ein ding, welches den laut *trom* oder *trum* hervor bringt."[2] The word *trommel* (drum) signifies a substance which, when struck, gives out the sound, *trom* or *trum*." In its rudest state, it is no more than a hollow log of wood; but in the earliest written record which we have of its use, it appears to have taken the form which we commonly call *tambourine*, and which

[1] Vergleichendes Wörterbuch der gothischen Sprache, vol. ii. pp. 294, 295.
[2] Wörterb. vol. iv. 691.

seems to be meant, in our English translation of the Bible, by the word *timbrel*. This, in the Septuagint, is called *τύμπανον*, the Latin *tympanum*, words of wider extent, including the "spirit-stirring drum" of modern warfare. The different onomatopœias by which it is described, depend on the impression made on different ears by sounds somewhat similar. Thus, the American Indians call their drums, *tom-tom*, agreeing with the *τομ* of the Greek *τύμπανον*, the *tym* of the Latin *tympanum*, the *tam* of the French *tambour*, and the *tam* (with a different vocal articulation) of the Italian *tamburro*, and our *tambourine*. The Danes and Swedes, like the Germans, Dutch, and English, insert the *r*; the Danes saying *trombe*, the Swedes *trumba*, and the Dutch *trom* and *trommel*; the Germans apply the word *pauke* to the *drum*, but chiefly to the kettle-drum. Of this verb, *pauken*, ADELUNG says, "Dieses zeitwort ahmet den schall welches es bezeichnet genau nach." "This verb sufficiently imitates the sound which it signifies."[1] In one passage where the Septuagint uses *τύμπανον*, and our translation, *tabrets*, the German has *pauken*. "Du sollt noch frölich pauken," "Thou shalt again be adorned with thy tabrets."[2] In the Otaheitan and other Polynesian languages, the name given to a drum is (according to French orthography) *pahon*, differing but little from the German onomatopœia.[3] The Russian has a still different imitation of the same sound, viz., *baraban*, which seems to depend on the repeated strokes on the drum, like our *row-de-dow* and *rub-a-dub*. In the Yoruba language, the war-drum is called *gan-gan* from a like repetition.[4]

315. From the drum we easily pass to the other sonorous warlike instrument, the trumpet, the name of which is, in many languages, similar to that of the drum. In German it is *trompete*; in Upper German, *trummet*; in Luther's Bible, *drommete*; in Lower Saxon, *trumpette*; in French, *trompette*; in Danish and Swedish, *trompet*; in Welsh, *trwmpt*; in Gaelic, *trompa*. It seems that a larger kind of trumpet was called in old German and Frankish, *triumbo*, *trumbu*, and *drumbo*. ADELUNG, having noticed these, the speaking-trumpet, &c., says, "Alle diese werkzeuge haben, so wie die trommel, ihren namen von dem laute *trom*, welchen sie hervor bringen," "All these instruments have their name, like the drum, from the sound, *trom*, which they give forth."[5] The trumpet was, probably, first formed from the horn of an animal, whence, perhaps, the Anglo-Saxon *truth-horn*, our *French-horn*, the German *jagd-horn*, and our *bugle*. *Tantarare*, which LEROUX seems to consider as a French word, "inventé pour exprimer le son de la trompette,"[6] is at least as old as ENNIUS— Trumpet

> At tuba, terribili sonitu, *Taratantara* dixit.
> The trumpet then uttered aloud *Taratantara*, terrible sound.
> *Annalium*, lib. ii. frag. 124.

[1] Wörterb. vol. iii. 676. [2] Jeremiah xxxi. 4.
[3] Buschmann, Aperçu d. l. langues d. Iles Marquises, pp. 98, 99.
[4] Crowther, voc. *Gangan*. [5] Wörterbuch, vol. iv. p. 693.
[6] Diction. Comique, vol. ii. 504.

Fife, &c.

316. The "ear-piercing *fife*" is connected with numerous onomatopœias. According to LUCRETIUS, the music of the pipe originated in an imitation of certain natural sounds—

> Et Zephyri cava per calamorum sibila primùm
> Agrestes docuere cavas inflare cicutas.[1]

So WORDSWORTH's Ruth, in her childhood—

> ——— had made a pipe of straw,
> And from that oaten pipe could draw
> All sounds of winds and floods.[2]

Among early onomatopœias of this class is the Greek word *πιπίζειν*, of which HESYCHIUS says, "*κατὰ μίμησιν ἡ λέξις πεποίηται, τῆς τῶν ὀρνέων φωνῆς*," "This verb is made by imitation from the voice of birds." I have before observed that *pip* and *peep* were applied to the softer notes of birds. In mediæval Latin, *pipare* was thence used for playing on the pipe. "Instar forte gallinarum," says DUCANGE, "quæ Latinis *pipare* dicuntur."[3] To this class of onomatopœias belong the Welsh *pib*, Danish *pibe*, and Swedish *pipa*. The Dutch apply *piepen* to the sound of young birds and mice. The German *pfeifen* is applied to the cry of chickens and other young birds, to whistling, and to many similar sounds. ADELUNG says of it, "Denjenigen hellen laut, von sich geben, welchen dieses zeitwort nachahmet und ausdrücket," "To give out that clear sound which this verb imitates and expresses;"[4] and from *pfeifen*, dropping the *p*, we have taken our word, *fife*. The German *flöte*, flute, is a different onomatopœia. "Ohen zweifel," says ADELUNG, "von dem Latein *flo*, *flare*," "Doubtless from the Latin *flo*, *flare*."[5] But the Latin *flo*, to blow, is clearly an onomatopœia. In Lower Saxon, *flöte* is also used for whistling with the lips, as is the Dutch *fluiten*. The Danish *floite*, is to whistle, hiss, or play on the flute. The Italians restrict *flauto* to the name of the musical instrument only.

Another ancient onomatopœia, expressing similar sounds, was the Greek **Σύριγξ**, which we call the Pan's pipe, agreeing with the Latin *susurro* in the elementary, sibilant, and labial *susurro*, and with the Greek verb, *συρίσσω*, *συρίττω*, or *συρίζω*, to hiss; and the Romaic *συρίζω*, to whistle. The Pan's pipe was the simplest form of flute, composed of a row of reeds, each having a separate note, sometimes nine, as—

> *Σύριγ' ἓν ἐποίσα καλὰν ἐγὼ ἐννεάφωνον.*
> A nine-toned beauteous Syrinx I have made.
> *Theocritus*, Idyl. 8.

In VIRGIL's imitation, the pipe has only seven notes—

> Est mihi disparibus septem compacta cicutis.
> *Eclog.* 2, 26.

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[1] De Rerum Natura, 5, 1378.
[2] Miscel. Poems, ed. 1820, vol. i. p. 199.
[3] Glossar. ad Script. med. et inf. Latin, voc. *pipare*.
[4] Wörterbuch, vol. iii. 717.
[5] Ibid. vol. ii. p. 221.

But the Latin *fistula*, as I have before observed, was probably derived, not from the sound, but from the form. On the other hand, there are onomatopœias in various languages, expressing the same sound by very different articulations, as the Hindoostanee *chhoochee*, and the Tongan *fango-fango*.

Bell, &c.

The sounds produced by metals struck together afford many onomatopœias, according to the nature of the instruments, as a bell, a Chinese gong, or the cymbals of the Phrygian goddess. Bells vary greatly in size, and, consequently, in sound, from the light tinkling bells of—

> The folded flocks penn'd in their wattled cotes,

To the tolling of the curfew—

> Swinging slow, with sullen roar.

And the contrast is well marked in the old Oxford catch—

> *Tinkle, tinkle, tinkle*, says the little bell at nine,
> To call the topers home;
> But the devil a man will leave his can
> Till he hears the mighty *Tom!*

The sound *tom*, a manifest onomatopœia, gave name to several large bells, as that at Lincoln, that at Christchurch, Oxford, and some others. The Chinese give to a gong the appellation of *tong-tong*. The name of a cymbal, in Greek *κύμβαλον*, seems to have been formed from the sound, and with analogy to the *τύμπανον*, both instruments being used together in the noisy worship of Cybele—

> Leve tympanum remugit, cava cymbala recrepant.[1]

Our word *clock* is commonly said to be taken from the sound or motion of a bell when tolling or striking. "Le President Fauchet XII., 17, dit que ce mot est tout François, et qu'il represent l'aller et le venir de la campagne ébranlée."[2] That it is an onomatopœia, I have no doubt; but I rather think that the name was given from the oscillations of the pendulum, which, in the early clocks, produced a sound not much unlike the *clucking* of a hen. In mediæval Latin, we find it written *cloca*, *clocca*, *clogga*, and *glocca*. DUCANGE, after enumerating various derivations of these words, very rationally concludes, "vel potiùs ab ipso sonitu," "or rather from the sound itself." In modern times, it is the German *glocke*, the Swedish *klocke*, and the French *cloche*, which, in the Picard dialect, is pronounced *cloque*. The large machinery first employed to measure time being generally accompanied with a bell, the French word *cloche*, like the German diminutive *glöckchen*, or *glöcklein*, was applied even to small bells.

Bomb, &c.

318. Our words gun, cannon, musket, &c., are not onomatopœias, but a *bomb* is evidently an imitative of the sound, like the Greek *βομβεῖν*, above noticed, the elementary sound *bom* being applied not only (as has been seen) to the sound of bees, but also to the louder sounds of explosion. We have, besides the word *bounce*, which

[1] Catullus, Atys. v. 29.

[2] Menage, Origines, p. 221.

approaches nearly to the sound *bom*. SKINNER says it is "a word formed from the sound," and HILPERT calls it a "schallwort"—

> He speaks plain cannon, fire, and smoke, and *bounce*.
> *Shakspeare*, King John, a. ii. sc. 2.

The Sandwich Islanders called a musket *poo!* from its noise; and when they heard a cannon they called it a *poo-noo!*

Whisk, whip, &c.

319. Our words *whisk* and *whip* are onomatopœias, similar to those mentioned in a former section under the term *whisper*. They both represent a quick motion, attended with a slight but distinct sound. If we take the imitation of such a slight sound as the primary meaning of these words, we shall easily perceive the analogies which connect their different applications. The quick motion of a besom in brushing away dust, or of a *wisp* of straw employed by a groom in currying a horse, produces a slight sound, whence the instrument itself is called in English a whisp, or *whisk*, in Swedish *wiska*, in Danish *visk*, and in German *wisch*. Such an act of brushing is called in English to *whisk*, in Danish *viske*, in German *wischen*. A similar sound is produced by the garments of one who moves quickly in or out of a room, whence he is said to *whisk* in or out, and by moving any light thing quickly a like sound is occasioned. Hence the ludicrous lines of Butler—

> Cardan believ'd great states depend
> Upon the tip of the bear's tail end,
> Which, as she *whisks* it tow'rds the sun,
> Strews mighty empires up and down.
> *Hudibras*, p. 2, c. 3, v. 895.

The beating up of cream with a *whisk* is called in Swedish *hwispa*, and cream so beaten up is called by us *whipt* cream. Here we see the connection in sound between *whisk* and *whip*. And it is to be observed that a sound nearly similar is expressed by the word *whip*, whether it apply to whipping the person as a punishment, or to whipping a top as pastime, or to whipping a horse in a race, or even to whipping cream with a *whisk;* and that there is a like active movement, and consequently some degree of sound, when

> Brisk Susan *whips* her linen from the rope.

Or when of two travellers, one *whips* up a tree; or when Hamlet

> *Whips* his rapier out, and cries, a rat!

As to being "whipt with sarcasm," this is a merely figurative expression, in reference to the pain of being literally whipt as a punishment. The word *whip*, as imitating the sound caused by the stroke of a rod, is sometimes used interjectionally; so GRIMM reckons among interjections of the same signification, *fick! fick! fitsche! fatsche!*[1] and PLAUTUS makes the slave Sagaristio use the interjection *tax*, not unlike our *thwack!*—

[1] Deutsche Grammatik, vol. iii. p. 307.

——— *Tax! Tax!* meo tergo erit, non curo.
'Twill be *Thwack! Thwack!* upon my back—I care not!
Persæ, a. ii. sc. 3.

From *thwack* FIELDING formed the name of *Thwackum* for the severe tutor of Tom Jones. The noun itself occurs chiefly in ludicrous compositions:—

But Talgol first, with hearty *thwack*,
Twice bruis'd his head, and once his back.
Hudibras, p. 1, c. 2, v. 795.

The verb is in the Anglo-Saxon *thaccian*.

The vulgar word *wop* (provincially, according to HALLIWELL, *whap*) is an onomatopœia expressing a forcible, and consequently loud blow: it is found in the radical part of the Latin *vapulo*, as *flog* is in that of *flagrum* and *flagellum*.

Conclusion.

320. It has thus been shown that imitative sounds are among the first elements of speech, that they are natural to man, and that they actually exist in numerous languages (and presumably in all) as words or the roots of words. In applying such sounds to speech, we have seen that there is no necessary connection between the sound intended to be imitated, and any definite action of the vocal organs; for different individuals, hearing the same sound, do not always possess, or at least do not always exercise, the same power of distinguishing it by the ear; nor does one and the same sound, when heard, always strike the imagination of different persons as similar to the sound producible by one and the same action of the vocal organs, as is evident in the different names given by different African tribes to a saw, from its sound.[1] Moreover, men do not always imitate, or attempt to imitate, a primary sound; but they more commonly adopt that imitation of it, which they have been accustomed to hear from their associates or instructors. An Englishman expresses the sound of *whistling* either by the interjection *whew!* or by the word *whistle*. A Hindoo expresses the same sound of whistling by the syllables *chooh chooh* in *chooh-choohiya* and *choohchoohana*,[2] because these different modes of expression have been handed down to them, respectively, through several generations. It follows, as a corollary from this rule, that where we find the onomatopœias expressing a given sound to be the same, or nearly similar, in any two or more languages, we may infer that the nations using it have been, at some former period, more or less closely connected, as the Swedish *hwisla* and English *whistle* show an ancient connection between those two nations. It is to be observed, that an onomatopœia, as such, is not necessarily a monosyllable, although the sound imitated may be resolvable into two or more elementary syllables. For instance, the word *cuckoo* is resolvable into a repetition of the word *coo*; but the duplication produces a word totally different in signification from the simple *coo*, which we apply to the voice of a dove. It is not to be supposed that all, or even the majority of

[1] Supra, s. 282.

[2] Supra, s. 309.

words, can be traced to the mere imitation of sound; but that onomatopœias must necessarily be numerous is evident from the great variety of sounds imitated, proceeding (as I have shown) from causes inanimate and animated, irrational and rational, from insects, reptiles, birds, beasts, and human actions, natural and artificial. The small portion of them here given is the first attempt (so far as I know) to bring under a general classification this considerable branch of the elements of speech. Yet it is certainly not without interest to the glossologist to trace the onomatopœia through its different gradations, first, as a mere imitative sound, like that of the boy hooting to the owls,[1] which is not properly to be deemed a part of speech; secondly, an incondite sound, which, being connected with some human feeling, may be called an interjection, like the *fuff!* used by BURNS;[2] thirdly, forming a noun or verb, as *snap*, in the Dutch "met een *snap*;"[3] fourthly, the root of a derivative word, as *mu* (which WACHTER calls "vox vaccæ naturalis") in the Latin *mugitus*, the lowing of a cow; and fifthly, entering into the formation of a compound word, as *klang*, in the German *wohlklang*, harmony. Finally, any onomatopœia which is peculiar to a given language or dialect is felt, by those who understand it, to give appropriate form and expression to the sentence in which it is employed, as in the word *croon* above cited from BURNS.[4] And consequently no one can feel the beauties or niceties of a language, who has paid no attention to the effect of this element of speech.

[1] Supra, s. 181.
[2] Supra, s. 291.
[3] Supra, s. 292.
[4] Supra, s. 303.

CHAPTER XI.

OF ROOTS.

Connection with former Chapters.

321. THE two forms of articulate speech treated of in the two preceding chapters serve, in their primary use, only to show forth emotions, or to imitate irrational sounds; but neither of them, in itself alone, depends on the reasoning faculty, though it may be combined with the forms which serve to express that faculty. These latter, together with the interjections, are called *words*, and are grammatically distinguished into the classes commonly called parts of speech. Of words in general I shall speak hereafter; but it is necessary first to explain that portion of a word which is called its *root*.

Origin of the term Root.

322. In comparing the words of any language which is not purely monosyllabic, we usually find a number of them more or less exactly agreeing in some one articulation or number of articulations, as *amo*, *amas*, *amat*, *amor*, *amator*, *amabilis*, *adamo*, *deamo*, &c., agree in the portion *am*; or as *lovest*, *loveth*, *loved*, *lover*, *lovely*, *loveliness*, *unlovely*, *beloved*, &c., agree in the portion *love*; or as *sang*, *song*, *songster*, agree less exactly with *sing*. Nor is this circumstance peculiar to the cultivated languages. We find in the Yoruba (a negro tongue), *oru*, night, and *oruganjo*, midnight, agreeing in the portion *oru*; and so *osé*, a sound made by smacking the lips, expressive of grief, and *osisi*, a poor miserable person, agree in the portion *os*. In the Cree language, we find *nippów*, he sleeps; *nippásku*, he sleeps very frequently; *nenippów*, he sleeps frequently; *nànippów*, he sleeps at times; *nippàsu*, he sleeps a little; and *nànippàsu*, he sleeps a little now and then—all agreeing in the portion *nip*; and so, *pímmee*, grease; *pimméewoo*, he is greasy; *pimméewun*, it is greasy; *pimméewissoo*, he is greased; *pimméewetayoo*, it is greased, &c., agree in the portion *pim*. In all these cases (which indeed make up far the greater part of articulate speech), the portion directly or indirectly common to a number of words is called their *root*, by analogy to the root of a plant; for as from the latter spring a stem, branches, foliage, and fruit, so from the former spring a noun, verb, pronoun, &c., with their inflections, derivatives, or compounds. The root agrees with the words which spring from it, not only in sound, but in signification; for it always relates to a mental impression, which may be traced throughout them, under different modifications of person, time, place, cause, effect, like-

ness, contrast, &c. The analogy of a verbal root to the root of a plant may be seen, too, in other particulars; for as some plants send forth few shoots, or extend over a very short space of ground, whilst others rise aloft—

> Branching so broad and long, that in the ground
> The bended twigs take root, and daughters grow
> About the mother tree, a pillar'd shade
> High overarch'd, and echoing walks between.
> *Paradise Lost*, b. 9, v. 1104.

So we have in the Greek τύνος (agreeing, perhaps, with our word tiny) the root τυν, with only two derivatives; whilst in τύπτω the root τυπ has a large number of words springing from it, as the verbs τύπτω, τυπέω, τυπόω, τυπάζω, κτυπέω, with their inflections active, passive, and middle; the nouns τυπή, τυπάς, τύπος, &c., with their cases; the derivatives τυπικὸς, τυπώδης; the compounds ἀντιτύπτω, στερνοτυπὴς, βούτυπος, &c.

When first studied.

323. The ancient Greek and Latin grammarians paid little or no attention to the roots of words, and hence their notions of what we now call etymology were very vague. VARRO, who here and elsewhere uses *verbum* in the sense of "a word," says, "Primigenia dicuntur verba, ut *lego*, *scribo*, *sto*, *sedeo*," &c. He therefore took the first person singular of the present tense, indicative mood, of a verb, as a root, and did not reflect that the root of *lego* was *leg*; that of *scribo*, *scrib*; of *sto*, *sta*; and of *sedeo*, *sed*. It does not appear that there was any attempt to arrange Greek words according to their roots until the very learned H. ESTIENNE (commonly called Stephanus) undertook it, in his great and admirable *Thesaurus Græcæ Linguæ*, first published in 1572, with dedications to the Emperor Maximilian, King Charles IX., Queen Elizabeth, and the Electors Frederick Count Palatine, Augustus of Saxony, George of Brandenburg, and their respective universities. His words are these: "Primùm quidem *mea* est, *nec priùs audita*, vocum Græcarum dispositio, quâ earum maxima pars ad suas origines, tanquam rivi ad suos fontes, vel stirpes ad suas radices, revocantur."[1] And there is no reason to doubt the justice of his claim to originality. He, however, like Varro, takes the first person singular of the present tense, indicative mood, as a root, not only in such verbs as τύπτω, but, what is still more remarkable, in ἵστημι, of which, as well as of the Latin *sto*, the root is certainly *sta* (the Sanskrit *sthâ*), and probably there must have been an ancient Greek verb στάω, condensed into the Latin *sto*; the root, however, remaining in most of the other inflections, as *stas*, *stabam*, *stabo*, &c. In 1579, JOHN SCAPULA published his Greek Lexicon, on the same plan. He says, indeed, that Estienne's work did not fall into his hands, until he had nearly completed his

[1] First, then, that arrangement of Greek words is *mine*, and *never before heard of*, by which the greater part of them are traced back to their origins, as streams to their springs, or plants to their roots.—Thesaur. Græc. vol. i. p. 10.

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own; but this is extremely improbable. At all events, he, like his predecessor, took τύπτω, ἵστημι, &c., as roots. It is a conclusive proof of the originality of the Indian system of grammar, that it not only differs from that of the Greek and Latin grammarians, but is far more philosophic, by distinguishing the roots separately from their use in forming nouns, verbs, or other parts of speech. Hence I cannot agree with those who call a Sanskrit root "the crude verb," which seems to me as inconsistent with true analogy as to call the root of a plant a crude stem. There is a collection of Sanskrit roots by PANINI, whom the Hindoos call the father of Sanskrit grammar,[1] and who lived at a very remote age, probably long before any Greek grammarian. This collection has had many commentators, one of the latest of whom, named *Sayana*, lived about A.D. 1350. Panini's fame also spread into distant countries; a Treatise on his Roots being still extant in the Tibetan language.[2] And from the schools of Panini and two other very ancient grammarians, KÁTANTRA and VOPADEVA, the celebrated Danish orientalist, WESTERGAARD, collected his great work, *Radices Linguæ Sanscritæ*, published in 1841. The Hebrew roots, as such, do not appear to have been collected before the seventeenth century. They are, however, alluded to in Butler's ludicrous description of the Puritan knight—

> For *Hebrew roots*, although they're found
> To flourish most in barren ground,
> He had such plenty, as suffic'd—
>
> *Hudibras*, part i. c. i. v. 59.

It is somewhat remarkable that among the different explanations which Dr. Johnson gives of "*root*," he does not mention its use as signifying the radical part of a word. But indeed the nature of verbal roots had been little studied in his time, on any general principle embracing many languages. One of the first considerable attempts of that kind was the collection of supposed primitive words in the third volume of COURT DE GEBELIN's *Monde Primitif*, published in 1775. Since that period, and especially since the Sanskrit system began to be understood in Europe, this part of glossology has been cultivated with great energy, if not always with success, by many eminent continental writers.

Definition.

324. The root of a word may be defined—*an articulate sound, or combination of such sounds, expressing, or referring to an emotion, imitation, or general conception, and serving, directly or indirectly, as a common portion to words, in one or more languages, having relation to the same emotion, imitation, or conception.* On this definition, several questions may arise.

First question.

325. First, it may be asked, what kind of articulate sound, or what combination of such sounds, may constitute a root. And here I

[1] See Mr. Talboys' translation, with valuable notes, of Adelung's Historical Sketch of Sanskrit Literature, p. 17.

[2] Journal Asiat. Soc. Bengal, No. 74, p. 151.

must adopt the old distinction of vowels and consonants, which I have shown to result from the form and action of the vocal organs. A very learned person, however, in a recent work of great research and undoubted talent, repudiates that distinction. "We are taught" (says he) "from our earliest years, to distinguish between vowels and consonants, and to regard them as necessarily having a separate existence. This is a notion which must be at once discarded by every one who would make any progress in philology." And again, "The distinction of syllables into consonants and vowels is perfectly arbitrary. Neither a vowel nor a consonant can have any separate existence in spoken language."[1] With unfeigned respect for this learned author, and great admiration of his extensive researches in language, I must take leave to dissent from the reasons on which this particular doctrine is founded. They are thus stated: 1. "The consonant always requires a vowel appendage to be pronounced." 2. "The vowel cannot be pronounced without an initial breathing, which is sometimes so strong as to become a definite consonant." Here are three actions of the articulating organs stated—a consonant, a breathing, and a vowel. I have shown that the so-called breathing is always a consonant. Doubtless, neither a breathing, nor any other consonant, can be pronounced without a vowel, because they are mere impediments to the direct utterance of the vowel sound.[2] But to say that a vowel cannot be pronounced without an initial breathing is as inaccurate as to say that it cannot be pronounced without any other initial consonant. To pronounce *i* or *a* is, in fact, easier than to pronounce *hi* or *ha*. In the first case, the breath is unimpeded, and requires little effort; in the second, the breath is impeded, and a greater effort is necessary.

A single syllable.

326. Assuming, then, that the distinction of vowel and consonant is a correct distinction, I say that the root of a word must consist of *at least one* syllable; but that syllable may be formed by a vowel, either alone, or modified by another vowel, or by one or more consonants, according to idiom. First, it may consist (though rarely) of a vowel alone; for *a* is the root of the Greek verb ἄω, "I breathe;" and *i*, of the Latin *ire*, "to go." Bopp says, "That in the earliest period of language a *simple vowel* is sufficient to express verbally an idea," and he observes that "this proposition is supported by the remarkable concurrence of nearly all the individuals of the Sanskrit family of languages, in expressing the idea 'to go,' by the root *i*." And though Dr. Lee says, "the roots of words in Hebrew always consist of three letters," yet he afterwards admits that there are cases in which we find primitive nouns with *only one* letter. Secondly, a root may consist of a vowel modified by another vowel, as *ai* in the Latin *aio*, I say, and in *Væ!* the Latin interjection, which was pronounced *wae*, as in Scotland; the *v* or *w* being, in fact, a very short vowel sound, and *æ* or *ae* another. Thirdly, it may consist of a vowel modified by a single consonant preceding or following it, as our

[1] New Cratylus, second edit. p. 145. [2] Supra, sec. 166.

go and *up;* so the Latin *do*, I give, and the Sanskrit *ad*, answering to the German *es*, in *essen*, to eat. Fourthly, of a vowel preceded or followed by two consonants, as *flu* in Latin and *plu* in Sanskrit, to flow; *aks*, in Anglo-Saxon, and *ask*, in modern English. Fifthly, of a vowel between two consonants, a very prevalent form in most languages, as in the Sanskrit *pad*, answering to *ped* in the Latin *pedis* (and to ποδ in the Greek πόδος), of a foot. So, in the Greek τυπ in τύπτω, I strike; the Gothic *bug* in *bugun*, to bow or bend; the German *sag* in *sagen*, to say; the Hungarian *láb*, a foot, in *labatlan*, footless; the Polish *pan*, a lord or master, in *panski*, magisterial, &c. Sixthly, of a vowel between several consonants, as our *strong*, *screech;* the Galic *bard*, a poet, in *bardamhuil*, poetical; the German *grab*, a grave, in *grablegung*, burial; the Latin *grand* in *grandævus*, aged; the Greek μαστ in μάστιξ, a scourge, &c. Doubtless, the combination of several consonants with a single vowel is not so easily pronounced at first as that of one consonant with one vowel. An infant is sooner able to pronounce *tong* than *strong*, or *peak* than *speak*. But the power of uttering combined sounds results from practice, a practice to which, in certain cases, whole nations are unused. Nor does this depend on a defect of intellect. The Otaheitans are generally thought to be far superior in intellect to the Negritos of the Indo-Pacific Islands; yet the latter pronounce English words with much greater facility and accuracy than the former.[1] No one would dream of comparing the Australians, in intellect, with the Chinese; yet the former have many such words as *marongorong* (the moon in its first quarter) and *ngambaru* (tattooing),[2] none of which a Chinese would attempt to pronounce. Causes not now ascertainable have given to the Russian language a greater variety of articulations than to either the French or the English; and hence a Russian acquires a facility of utterance, which enables him to speak English more fluently than a Frenchman, and French more fluently than an Englishman. On the other hand, few Europeans can acquire the *cluck* which a Hottentot utters mechanically, and combines rapidly with other articulations.

Two or more syllables.

327. It has been supposed, that all roots are necessarily monosyllabic, "La première langue" (says M. Court De Gebelin), "n'est composée que de monosyllabes."[3] It is probable, indeed, that men, in their first attempts to make themselves intelligible to each other by speech, would, in many instances, employ the shortest sounds; but this method would often be inapplicable to interjections, and to onomatopœias. The Latin interjection *eja!* is the root of *ejulo*, *ejulito*, *ejulatio*, and *ejulatus:* the Greek ὄιμοι, is the root of ὀιμωγὴ, ὀιμώζω, ὀιμωκτὶ, and ὀιμωκτὸν. Our onomatopœia, *bubble*, which represents the sound of water boiling up, as in the witches' cauldron,[4] or issuing from a spring, is the root of *bubbled* and *bubbler*, and in the Scotch

[1] Crawfurd's Malay Gram. vol. i. clxxiii.
[2] Moore's Australian Vocabulary, *ad voc.*
[3] Monde Primitif, vol. iii. p. 43. [4] Macbeth, a. iv. sc. 1.

dialect, a *Bubbly Jock*[1] is a name given to a turkey, from its noise when angry. Here the syllable *le* is an essential part of the imitation; as it is in *gurgle*, *rattle*, and the like; for we cannot say that *bub*, and *gurg*, and *rat*, are the roots of these words; since they do not appear as such in the inflections, derivatives, or compounds. Pope speaks of "bubbling fountains," and Young of "gurgling rills," and Shakspeare of drums "rattling the welkin's ear;" but we nowhere hear of "bubbing fountains," or "gurging rills," or "ratting drums." In onomatopœias, by iteration of sounds, the same rule applies; for though the Germans use the verb *murren*, of which *mur* may be said in that language to be the root, the Latins use only the iterative form *murmur*, in *murmuro*, *murmuras*, *murmurator*, *murmurillo*, *murmurillum*, &c. So of the onomatopœia *cuckoo*, we do not use the verb *coo* in the compounds, but *cuckoo;* as in Shakspeare's description of the Spring—

> When daisies pied, and violets blue,
> And *cuckoo-buds*, of yellow hue,
> Do paint the meadows with delight.[2]

So it must unavoidably be with the names given to a saw by certain African tribes, as mentioned in the preceding chapter, if they should be employed (as they probably will be, or have been) with inflections, derivatives, or compounds. In none of these words is the vocal imitation of the sound of a saw confined to a single syllable; and yet they must be taken as roots, since they seem not to be derived from any root in the same or other languages.

Second question.

328. A second question may arise on the difference meant, in the above definition of a root, between the terms *expressing*, and *referring to*, an emotion, &c. I use these terms, in consequence of an opinion held by some Grammarians, that a root cannot be employed as a word, and consequently cannot alone *express* any act of the mind; though it must of course *refer* to some such act, in all its inflections and derivatives. Now, this is purely a matter of idiom. In English, the syllable *love* not only serves as a *root* of *lover*, *loveth*, &c., all *referring* to the emotion of loving; but it may also be used as a *word* directly *expressing* that emotion. In Latin the syllable *leg* serves as a *root* of *lego*, *legis*, &c., all *referring* to the conception of reading; but it cannot be used as a word, directly expressing that conception.

Third question.

329. Thirdly, it may be asked, when does a root serve *directly*, and when *indirectly*, as a common portion to several words? The answer is, that a root serves *directly* as a common portion of the words in question, when it is found in all of them *without change*, as the roots *am* and *love*, are, in the instances above mentioned; and a root serves the like purpose *indirectly*, when it undergoes some change, either in the same language, for the purposes of inflection, derivation, or composition, or else in transition from one language or dialect to another. These changes consist sometimes in a difference of accent, quantity, or articulation, sometimes in transposing a vowel articulation or con-

[1] Jamieson, *ad voc.* [2] Love's Labour Lost.

sonantal articulation, sometimes in prefixing, inserting, or affixing one or more articulations, or the contrary; and we often find a root undergoing two or more of these changes together.

Different accent.

330. A difference of accent sometimes mark a different dialect in the same language, and sometimes a different signification of words, agreeing in articulation. The Scotch accent differs from the English. "It is well known" (says Mr. Mitford), "that those accustomed to Scottish pronunciation from infancy to manhood, can never entirely drop it; insomuch that the most polite of the Scots are distinguished more certainly in England by their speech, than any transmarine people."[1] "The circumflex, with which the Scottish pronunciation abounds" (says Mr. Foster), "is not formed as the Greek, Latin, and English, of an acute and grave, but of a grave and acute, *νάὸς* (Gr.), rôs (Lat.), róùnd (Eng.), ròúnd (Scot.)"[2] A Frenchman who wrote some English verses on Shenstone, made *nátural* rhyme to *rúral;* and in a French farce, an English lady was represented introducing her *nièce* as her *niaise* (foolish girl). Differences of accent are particularly observable in Greek, both as marking dialects, and as distinguishing significations. In the Attic dialect, *χείρες* (hands), is used for *χεῖρες*; in the Æolic *ζεῦς* for *ζεὺς*; in the Ionic *ἀληθία* for *ἀλήθεια*; in the Doric *φιλοσόφοι* for *φιλόσοφοι*. The word *ἀγὸς* signifies a leader, but *ἄγος* a crime; *δόκος* an opinion, *δοκὸς* a beam; *λάος* a stone, *λαὸς* the people; *μόνη* alone, *μονή* a mansion; *Παιὼν* Apollo, *παίων* a measure of four syllables; *σὺν* the preposition *with*, *σῦν* the accusative of *σῦς*, a sow, &c., &c.

Different quantity.

331. The difference of *quantity* (that is, of longer or shorter time occupied in pronouncing a syllable) forms another distinction of words in the same, or different dialects. Such a difference exists between the Scotch and English pronunciation. "Scottish pronunciation," says Mr. Mitford, "in giving its strong grave (accent), to the same syllables (as the English), almost always lengthens the vowel, and thus makes the syllable long, as in English *mŏnarch*, Scottish *mōnarch*."[3] Sometimes, however, this difference is reversed, as in the English *tōtal*, Scottish *tŏttle*. So the Greek dialects differ in quantity, as the Attic *λαγὼς* for *λαγὸς* (a hare), and *δὲ* for *δὴ*, and the Æolic *ἀχιλλῆος* for *ἀχιλλέος*. In our derivatives from the Latin, we often substitute a short vowel for a long one, as orător for orātor, audĭtor for audītor, &c. But this rule is not without exception; and it is sometimes applied in Scotch, and not in English, as we retain the long *a* in curātor, which in Scotland is pronounced curător. Hence, when an eminent Scotch Advocate, pleading before Lord Mansfield in the House of Lords, used the word curător, he was corrected by the learned Peer, who said "I suppose you mean curātor, Sir." "I stand corrected," replied the Advocate, "by so distinguished a senātor, and so great an orātor, as your Lordship."

[1] Harmony of Language, p. 96. [2] Accent and Quantity, third edit. p. 39.
[3] Harmony of Language, p. 97.

Vowels, different.

332. The differences of articulation are of course numerous, from the variety of organs employed in the exercise of this faculty; and in many cases I should find it difficult to render them intelligible, without adopting, as a standard of comparison with regard to pronunciation, the arrangement of articulate sounds given in my 'Universal Grammar' (sect. 460), and referred to above (sect. 145). I begin therefore, with the vowel articulations—y (1), a (2), a (3), e (4), i (5), o (6), w (7), and u (8), distinguishing each into long and short; and taking them both simply, and also with their diphthongs.

(1) ȳ = y̆ bēūrre (Fr.), bŭtter (Eng.)
ȳ = ō honnēūr (Fr.), honōris (Lat.), völker, volk (Ger.)
y = ĕ brŏther, brĕthren (Eng.)
y̆ = ī löv (Dan.), lēāf (Eng.)
y̆ = ăw̆ brŏther (Eng.), brāwd (Welsh).
y̆ = ŭ blŏŏd (Eng.), bluid (Scot.)
(1, 5) ȳi = ā fīght, foūght (Eng.)
ȳi = ā nīght (Eng.), nācht (Ger.)
ȳi = ĭ bīte, bĭt (Eng.)
ȳi = ŏ nīght (Eng.), *notte* (Ital.)
(1, 7) ȳw̆ = ŏ sōūnd (Eng.), sŏnus (Lat.)
ȳw̆ = ă bōūnd, band (Eng.)
ȳw̆ = ȳi bōūnd, bind (Eng.)
ȳw̆ = ă bōūnd, bŏnd (Eng.)
ȳw̆ = i fōūnd (Eng.), finden (Ger.)
ȳw̆ = y̆ hōūr (Eng.), heure (Fr.)
ȳw̆ = w̆ tōwn (Eng.), tōōn (Scot.)
(2) ă = w̆ quhā (Scot.), whō (Eng.)
ă = y̆ lŏb, clŭb (Eng.)
ă = ĕ tāll, fĕll (Eng.)
ă = ā stā (Swed.), stā (Ital.)
ă = ŏ bŏdy (Eng.), bŏdie (Scot.)
ă = ă dŏllar (Eng.), thāler (Ger.)
(2, 7) āw̆ = ȳw̆ hāus (Ger.), hōūse (Eng.)
āw̆ = ăi hāūs, häusen (Ger.)
(2, 5) ăi = ŏi jŏy (Eng.), giŏja (Ital.)
(3) ă = ō ăltro (Ital.), āūtre (Fr.)
ă = ĕ măn, mĕn (Eng.)
ā = ă sāāl (Ger.), hāll (Eng.)
ā = ē sāāl, säle (Ger.)
ă = ē mănn, männer (Ger.)
ā = ă sächt (Ger.), sŏft (Eng.)
ā = ă Romāno (Ital.), Romăn (Eng.)
ă = ĭ căno, cecĭni (Lat.)
ă = y̆ cărle (Scot.), chŭrl (Eng.)
(3, 5) āĭ = ē Aў̆e (Eng. prov.), Ay (Eng.)
(4) ē = ō bēār, bōre (Eng.)
ē = w̆ slāy, slēw (Eng.)

ā = ăi plāy (Eng.), plōy (Scot.)
ĕ = y̆ brĕnnen (Ger.), būrn (Eng.)
ĕ = ŏ τέμνω, τόμος (Gr.)
ē = ī ēben (Ger.), ēven (Eng.)
(4, 6) ēŏ = ī cēŏl (A. Sax,), kēēl (Eng.)
ēŏ = ĕ cēŏl (A. Sax.), Chĕlsea (Eng.)
(5) ī = ā eēl (Eng.), aāl (Ger.)
ī = ă eāt, ăte (Eng.)
ĭ = y drĭnk, drŭnk (Eng.)
ĭ = ă drĭnk, drănk (Eng.)
(5) ī = ĕ fēēl, fĕlt (Eng.)
ĭ = w̆ fĭll, fŭll (Eng.), διπλοῦς, dŭplex (Lat.)
ĭ = ă sĭng, sŏng (Eng.)
ī = y̆ī mē, my (Eng.)
(5, 5) iī = iw̄ yē, youū (Eng.)
(5, 7) iw̄ = y̆ī nēw (Eng.), nēū (Ger.)
(6) ō = ē sōūl (Eng.), sēla (Alam.)
ō = ī frōze, frēēze (Eng.)
ō = w̆ yōke (Eng.), jŭgum (Lat.)
ō = aw̄ mōurn (Eng.), māūrnan (Ger.)
(7) w̄ = y̆w̄ ūz (Alam.), ōūt (Eng.)
w̄ = ŭ gŏŏd (Eng.), gŭid (Scot.)
w̄ = ā mōōn (Eng.), māān (Dutch).
w̄ = ŏ mōōn (Eng.), mŏnd (Ger.)
(8) ū = w̄ lūne (Fr.), mōōn (Eng.)
ū = iw̄ ūnion (Fr.), ūnion (Eng.)

333. The differences of consonantal articulation are also numerous. They may be distinguished as those of proximate organs, and those of organs more or less remote. Dividing consonants into five classes, the guttural, dental, labial, lingual, and nasal, I mean by proximate articulations, two of the same class, as one guttural with another guttural, or one labial with another labial, &c., and when the classes are subdivided, then two of the same subdivision, as a pure dental with a pure dental, a lisping dental with a lisping dental, or a sibilant dental with a sibilant dental, &c. And I mean by articulations more or less remote, two of different classes, as a guttural with a labial, a lisping dental with a sibilant dental, a consonant with a vowel, a compound with a simple articulation, &c.; all which will be more fully shown by the following tabular examples, beginning with the proximate articulations. And first, as to the gutturals h, χ, ε, k, g, which, for this purpose, I number 1, 2, 3, 4, 5. Consonants proximate.

(1, 4) h = k horn (Eng.), cornu (Lat.)
(1, 5) h = g hermano (Span.), germanus (Lat.)
(2, 1) χ = h χεῖμα (Gr.), hiems (Lat.)
(2, 5) χ = g ἔχειν (Gr.), aigan (Goth.)
(2, 4) χ = k brechen (Ger.), break (Eng.)
(4, 5) k = g kuat (Alam.), gut (Ger.)

Dentals—1, 2, pure, *t*, *d*.
3, 4, lisping, *θ*, ϑ.
5, 6, 7, 8, sibilant, *s*, *z*, *c*, *j*.

(1, 2) t = d tag (Ger.), day (Eng.)
(1, 3) t = *θ* tunny (Eng.), *θύννος* (Gr.)
(2, 3) d = *θ* erde (Ger.), earth (Eng.)
(1, 10) t = s saltus (Lat.), *ἅλσος* (Gr.)
(2, 4) d = ϑ rad (O. Ger.), rathe (O. Eng.)
(3, 5) *θ* = s *Θεὸς* (Gr.), *Σιὸς* (Æolic).
(5, 6) s = z close, *adj.*, close, *verb* (Eng.)
(5, 7) s = c sleep (Eng.), schlaf (Ger.)
(7, 8) c = j occasio (Lat.), occasion (Eng.)
(3, 4) *θ* = ϑ bath, bathe (Eng.)

Labials—1, 2, close, *p*, *b*.
3, 4, open, *f*, *v*.

(1, 2) p = b capo (Ital.), cabo (Span.)
(1, 3) p = f pellis (Lat.), fell (Eng.)
(1, 4) p = v palari (Lat.), wallen (Ger.), to wander.
(2, 3) b = f geben (Ger.), gyfau (A. Sax.)
(2, 4) b = v geben (Ger.), give (Eng.)
(3, 4) f = v feed (Eng.). weiden (Ger.)

Linguals—1, *l*; 2, *r*.

(1, 2) l = r *κλίβανος* (Gr.), *κρίβανος* (Attic).

Nasals—1, *m*; 2, *n*; 3, ŋ.

(1, 2) m = n hemp (Eng.), hanf (Ger.)
(1, 3) m = ŋ stimulo (Lat.), sting (Eng.)
(2, 3) n = ŋ *συγγνώμη*, *σὺν αγνώμη* (Gr.)

Consonants remote.

334. It would seem at first sight, that the remote consonantal articulations were less easily substituted for each other than the proximate; yet we find such substitutions common in the comparison of different languages, and sometimes even in the same language, or dialect. They may be arranged in five classes, as in the preceding section, but with a change of numeration.

Gutturals—h, χ, ἐ, k, g (1, 2, 3, 4, 5).
Dentals—*t*, *d*, *θ*, ϑ, *s*, *z*, *c*, *j* (6, 7, 8, 9, 10, 11, 12, 13).
Labials—*p*, *b*, *f*, *v* (14, 15, 16, 17).
Linguals—*l*, *r* (18, 19).
Nasals—*m*, *n*, ŋ (20, 21, 22).

And first, as to those having a guttural:—

(1, 16) h = f hermoso (Span.), formosus (Lat.)
(1, 10) h = s *ἅλς* (Gr.), sal (Lat.)
(2, 16) χ = f zwerch (Ger.), dwarf (Eng.)

(2, 18) χ = l hijo (Span.), filius (Lat.)
(3, 21) ȝ = ŋ *brought*, bring (Eng.)
(4, 6) k = t κεῖνος (Gr.), τῆνος (Doric).
(4, 14) k = p ὅπως (Gr.), ὅκως (Ionic).
(4, 7) k = d bollwerk (Ger.), boulevard (Fr.)
(4, 10) k = s kukjan (Goth.), kiss (Eng.)
(5, 15) g = b βάλανος, an acorn (Gr.), γάλανος (Æol.)
(5, 18) g = l μόλις (Gr.), μόγις (Attic.)

Having a dental:—

(6, 11) t = s τύ (Doric), σύ (Gr.)
(6, 19) t = r putum, purum (Lat.)
(6, 14) t = p στάδιον (Gr.), σπάδιον (Doric).
(7, 11) d = s ludo, lusi (Lat.)
(7, 15) d = b δὶς (Gr.), bis (Lat.)
(7, 19) d = r gaudium (Lat.), γαυριάω (Gr.)
(7, 18) d = l δάκρυμα (Gr.), lacryma (Lat.)
(8, 16) θ = f θερμὸς (Gr.), φερμὸς (Attic).
(6, 11) t = s σύ (Gr.), τύ (Doric and Lat.)
(11, 19) z = r freeze (Eng.), frieren (Ger.)

Having a labial:—

(14, 4) p = k pen (Welsh), ceann (Gal.)
(14, 5) p = g λυπεῖν (Gr.), lugere (Lat.)
(15, 18) b = l βόβιτος (Gr.), βόλιτος (Attic).
(15, 20) b = m marbre (Fr.), marmor (Lat.)
(16, 20) f = m reif (Ger.), rime (Eng.)
(16, 1) f = h forst (Ger.), hyrst (A. Sax.)
(17, 5) v = g wasen (Ger.), gazon (Fr.)
(16, 2) f = χ ἀνχὴν (Gr.), ἀνφὴν (Æol.)

Having a lingual:—

(18, 21) l = n πνεύμων (Gr.), πλεύμων (Attic).
(18, 5) l = g μόλις (Gr.), μόγις (Attic).

Having a nasal:—

(20) m = b marmor (Lat.), marble (Eng.)
(21) n = l kind (Ger.), child (Eng.)

335. The vowel articulations, *i* and *w*, preceding other vowels, are often pronounced so short, as to have the effect of consonants, and a like observation may perhaps be applicable to the old *digamma* of the Greeks, and the V of the Latins. Hence we find each of these short vowels often passing into a consonantal articulation of the same, or a different organ. Consonant for vowel.

ĭ = g yolk (Eng.), gelde (Ger.)
w̆ = v water (Eng.), wasser, pron. vasser (Ger.)
w̆ = g ward (Eng.), garder (Fr.)

336. A compound consonantal articulation, in one language or dia-

Compound consonants.

lect, often answers, in another, to a simple articulation, or to a different compound, ex. gr. :—

sk = c	fisk (Dan.), fish (Eng.)
dz = t	zwo (Alam.), two (Eng.)
tz = t	wartze (Ger.), wart (Eng.)
tc = k	child (Eng.,) kind (Ger.)
ks = χ	διξὰ (Attic), δίχα (Gr.)
dz = g	φύζη (Ionic), φυγή (Gr.)
ct = p	luctus (Lat.), λύπη (Gr.)
t = dĭ	bitten (Ger.), bidjan (Go.)
c = sk	shine (Eng.), skeinen (O. Ger.)
k = ts	κύμβαλον (Gr.), zimbel (Ger.)
k = dj	ecke (Ger.), edge (Eng.)
tt = dz	συρίζω (Gr.), συρίττω (Attic).
k = tc	wræcca (A. Sax.), wretch (Eng.)
d = dz	κνίζα (Gr.), κνίδη (Attic).
rr = rs	θαρσεῖν (Gr.), θαῤῥεῖν (Attic).
tt = ss	γλῶσσα (Gr.), γλῶττα (Attic).
c = dj	munch (Eng.), munge (prov. Eng.)
ts = ss	σαλπίζω (Gr.), σαλπίσσω (Dor.)
kr = kk	μίκρον (Gr.), μίκκον (Attic).
pt = dz	νίπτω (Gr.), νίζω (Doric).
s = ks	σὺν (Gr.), ξὺν (Attic).
s = tc	cross (Eng.), croce (Ital.)

Transposition.

337. It seldom happens that a difference, between two languages or dialects, is marked by the transposition of two vowels; but often by the transposition of a vowel and consonant, or of two consonants. In the first of these two ordinary cases, the principal stress seems to be laid on the consonant, especially if a lingual; which some persons pronounce with a preceding, and others with a following vowel; as in the Greek καρδία, and Ionic κραδία, with which latter agrees the Galic *criodhe*, all signifying "the heart." So, in the old English, *crull*, and *brenne*, for the modern *curl*, and *burn*—

> With lockes *crull*, as they were laide in presse.
> *Chaucer*, Prol. v. 80.

> The chaffis he schal *brenne* with fier unquenchable.
> *Wiclif*, Luke iii. 17.

The other case seems to arise from a mere inability to distinguish, or carelessness in distinguishing, by the ear, sounds somewhat similar; as in the Greek συρίζω (pronounced suridzo), and Doric συρίσδω. So in Anglo-Saxon, *acsian*, and Old English, *axe*, for our modern *ask*.

> *Axe* yhe, and yhe schulen take. *Wiclif*, John xvi. 24.

So, our *mix* is the Greek μίσγω, Latin *misceo*, and Romaic σμίγω. So, Dr. Donaldson suggests that the Greek λοξὸς is the Latin *luscus*. (New Cratylus, 2nd Ed., p. 255.)

Prefix.

338. A root is often altered in sound, by prefixing to it a vowel,

consonant, or syllable, with or without alteration of meaning. H. Stephanus gives as a root, *ἀμέλγω* (I milk); but this is manifestly a variation of *μελγ*, an ancient root, agreeing with that of the Latin *mulgĕo*, the Russian *moloko*, the German *milch*, Danish *melk*, and English *milk*. In such cases, as that of *ἀμέλγω*, the prefix arises from a sense of harshness, which affects the ear of some persons in uttering an initial consonant without a preceding short vowel. Thus, Alberti says of the Tuscan pronunciation: "Il Toscano per isfuggire l'asprezza della pronuncia, aggiunge la lettera *i* alle voci comincianti da *s* seguita da altra consonante."—"The Tuscans, in order to avoid harshness of pronunciation, add the letter *i* to words beginning with *s* followed by another consonant."[1] Hence they say *istato* for *stato*, *isdegnare* for *sdegnare*, *ispezialità* for *spezialità*, &c. The same cause makes the Spaniards prefix an *e*, as *escandalo*, scandal; *escorpion*, scorpion; *esfera*, sphere, &c.; and so the French, *espace*, *esprit*, &c. The *a* prefixed in Greek, however, most commonly alters the signification, and the word so formed is in fact a derivative, having sometimes an intensive force, sometimes a privative, a collective, a combinative, a negative, &c., as will be more fully shown hereafter.

A consonantal prefix is no less frequent; and it often tends to obscure the root in a derivative. The prefix *c* converts *lump* into *clump*, and *lub* or *lob* into *club* or *clob*. We say "a *lump* of butter;" the Germans say "ein *klump* butter." We do not use *lub;* but a *lob*, in the Lincolnshire dialect, is a large lump of anything; and we have derivatives both from that and from *lub*. A *lobster*, which in ordinary English is the name of a well-known shell-fish, designates in Norfolk a stoat, from its *lobbed* or *lubbed* (that is thick) tail; and in Yorkshire, for the like reason, the same animal is called a *lubstart*. A sort of thick porridge used at sea is called *loblolly*, from its lobs, or lumps, and the boy that serves it up is called by sailors, the *loblolly* boy. A *lobcock*, *loby*, *luby*, or *looby*, is a provincial term of contempt for a heavy stupid fellow. Chaucer uses the word *clobbed* for clubbed:—

> She bringeth me the great *clobbed* staves.
> *The Monke's Tale*, v. 13905.

Lubber, a term of contempt, applied at present, by sailors, chiefly to landsmen, is found in Milton, as *lubberly* is in Shakspeare:—

> Go, patter to *lubbers* and swabs, d'ye see!
> *Dibdin's* Poor Jack.
>
> Then lies him down the *lubber* fiend.
> *Milton*, Allegro, v. 110.
>
> I came to marry Mistress Ann Page, and she's a great *lubberly* boy.
> *Shakspeare*, M. W. Windsor. a. v. sc. 5.

The prefix *h*, in Anglo-Saxon gives a guttural sound to many words which we write and pronounce with *r* or *l*, as *hriacan*, to *reach; hlafs*, and in Gothic *hlaifs*, a loaf; whence the procession of the host in the Saxon ritual was called the *hlafgang*.

[1] Dizionar, Ital. Franc. voc. isbacaneggiare.

The prefix *s*, converts our *lash*, *mash*, and *quash* into *slash*, *smash*, and *squash*, and *plash* into *splash*:—

> As he that leaves a shallow *plash* to plunge into the deep.
> *Shakspeare*, Tam. Shrew, a. i. sc. 1.

In the Italian *strozza* (the throat) the *s* appears to be prefixed to a Teutonic root, whence spring the German *drossel*, the Anglo-Saxon *throte*, the English *throat*, *throttle*, &c. In our poetic word *yclept*, the *y* is prefixed to the old English *clepe*, to call:—

> Go up, quod he, unto his knave anon;
> *Clepe* at his dore or knocke with a ston.
> *Chaucer*, Miller's Tale, v. 3432.

> But come thou goddess fair and free,
> In heav'n *yclep'd* Euphrosyne! *Milton*, Allegro, v. 11.

In the Scottish word *grieve*, a farm manager, *g* is prefixed to *reve*, the designation of one of Chaucer's characters. But the two last-mentioned prefixes, *y* and *g*, are only contractions of an inflexional particle, which I shall presently notice.

The syllables prefixed to a root are often prepositions, or particles used elsewhere to form grammatical inflexions; but it is not always easy to trace them to those uses. H. Stephanus gives, as a root, γάλα, milk; but, whatever may have been the original function of the syllable γα, it seems, in this case, to add nothing to the meaning of the proper root, which is the Latin *lac*, or *lact*, nor does it affect the Greek derivative γαλαξία; for Cicero renders γαλαξίας κύκλος *lacteus* orbis, and we "the *milky* way." This γα is probably connected with the Anglo-Saxon and German particle *ge* and our old English *y* used as verbal inflexions, and also as prefixes to nouns derived from them. The Anglo-Saxon *slean*, to slay or strike, is used both alone and with this prefix; as *geslean*, to slay, *gesloh*, struck, *gesleht*, slaughter. The German has *leiten* and *geleiten*, to lead or convoy; so *hirn* and *gehirn*, the brain, answering to the Swedish *hjerna* and the Scottish *harnes*, the brains; and so *stern*, a star, and *gestirn*, a constellation.

The Latin prefix *in* usually gives a privative character to a word, as *sanus*, sound, *insanus*, unsound; but in some instances it adds little or nothing to the signification, as *curvus*, *incurvus*, crooked. The Hindoostani *na* has a similar force, as to its privative character, as *na-khoosh*, displeased. In Malay, the prefixed syllable *per* marks a derivative, as *pertapa*, a hermit, from *tapa*, seclusion. In Turkish, the prefixed syllables *bâ* and *zoû* also mark derivatives, as *bâ vekâr*, endowed with majesty; *zou djan*, possessing a soul.

Insertion.

339. The insertion of a vowel alters the appearance and sound of a root, chiefly in passing from one language or dialect to another, as *arame*, Alamannic, *arm*, English. The word *mean*, which we pronounce *mên*, as if written with a single *e*, was probably pronounced by the West Saxons as it is written, and as it is now pronounced in Wiltshire, *me-an*. The vowel *i*, inserted in the Swedish *käft*, forms the Danish *kiaft* (the jaws), with which agree our vulgar words *chaps*,

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chops, and *chaffing*. So in the Gothic *fraliusan*, the *i* is inserted from the root *laus*, loose. Dr. Donaldson considers the ι in νιαφα to be inserted in reference to the liquid ρ, which follows it. In some other cases, which he notices, the insertion seems arbitrary, or perhaps accidental. The word *shed*, in the old Scottish ballad—

Janet has *shed* her yellow hair (that is, divided it),

becomes, by insertion of a vowel, in the Gothic *skaidan*, which DIEFENBACH has traced through many Indo-Germanic tongues to the Sanskrit root *c'hid*. In the Turkish language, the insertion of the syllable *me* or *ma*, between the root and the particle, or particles, forming the grammatical inflexion of a verb, gives the verb a negative effect, as *sevmek*, to love, *sevmemek*, not to love. In the Akkra, a West African tongue, a single vowel inserted in a verb is said to have a like effect.

The insertion of a consonant produces a different alteration of the root. Thus the above-mentioned root *c'hid* is altered, by introducing *n*, in the Latin *scindo*, which is omitted in the inflexions, *scidi*, *scissus*. So in *frango*, the root of which is seen in the Latin *fregi;* so in the Gothic *munth*, German and Danish *mund*, Dutch *mond*, &c., but omitted in the English word *mouth*, the Lettish *mutte*, and the Anglo-Saxon *muth*. The *r*, which is omitted in our word *speak*, is inserted in the Anglo-Saxon *spracan*, Frankish *sprahhi*, Alamannic *spraha* and *spracha*, Swedish *spræka*, German and Danish *sprechen*, and Dutch *spreeken*. The *b* is inserted in our *tremble*, from the Latin *tremulus* and mediæval Latin *tremulare*, and in our *grumble*, which is the Dutch *grommelen*.

340. The affix, or, as some call it, the suffix of a vowel, consonant, or syllable to a root, serves, in most languages, to form a grammatical inflexion of a word; but there are many other instances in which it shows an idiomatic difference of sound without any effect on the signification. To the first class belong the Latin *es*, in *lapides* (stones), the English *d* or *ed*, in *turn'd* or *turned*. To the other the German *tz* in *saltz*, compared with the Latin *sal;* and the German *ze* in *wartze*, compared with the English *wart;* and there are numberless instances of both kinds in most languages. Affix.

341. It will have been observed, that in several of the instances above-mentioned the roots have undergone two or more changes in the same word; as the Greek ἅλς is changed from the Latin *sal* by the prefix *h* and the affix *s*. So the English *chel* in *Chelsea*, from *keel*, substitutes *ch* for *k*, and *e* for *ee*. The German plural *häuser*, from *haus*, substitutes *äu* for *au*, and affixes *er*. So in our *brethren*, from *brother*, *e* is substituted for *o*, and *en* is affixed. So in the Latin *cecini*, the syllable *ce* is prefixed, and the *a* of the root *can* is changed to *i*. So in the Greek τέτυφα, τε is prefixed and the π of the root is changed to φ. So in Welsh, *dant*, a tooth, doubles the *n* and changes *t* into *dd* (that is *th*) in the plural, *dannedd*. These changes Complex changes.

are carried so far in some languages, that in a long word the original root is almost lost sight of. Thus in the participle of the first future passive from the Greek root τυπ, we have τυφθησόμενος, where, out of five syllables, none but the first has any similarity to the root, and even in that the π of the root is changed to φ. In the participle of the paulo-post futurum passive, we have τετυψόμενος, where the second of five syllables varies the root τυπ to τυψ, that is τυπς; and in the plusquam-perfectum passive, ἐτετύμμην, the root appears only in the third of four syllables, and then the π is changed into μ. Similar alterations occur in other inflexions from the same root; and this, in a language considered to be one of the most highly cultivated ever known. Yet some languages, which are commonly deemed barbarous, exhibit as many, and as great variations. In the *Lenni Lenapé*, from the root *luw* (say or tell), we have *n'dellawipannik*, I did not say to them;[1] and from the root *lauch* or *lauchs* (live), we have *n'dellauchsohalguneep*, he made me live.[2] In the Cree language, from the root *sáke* (love), we have *sahgehahgaigoog*, love ye them.[3] In the Sechuana, from the root *reka* (buy), we have *'nkabokinckireka*, I should have bought.[4] In the Cherokee, from *ined* (speak), we have *diyosdenedsisoi*, we will occasionally speak.[5] In the Japanese, from the root *fouko* (deep), we have *foukakaranandaridomo*, though it was not deep,[6] &c. &c.

Causes of change.

342. The causes of change in roots are various; but I need only notice here the following, viz.:—

1. A physical difference of men in the organs of speaking or of hearing.
2. Imitation.
3. A contraction of significant sounds.
4. Love of change.
5. Assimilation.
6. Euphony.
7. Modes of writing.

Difference of organs.

343. It is a question for further anatomical research, how far the physical differences of organization in men necessarily produce diversities of articulation. Undoubtedly the vocal organs of children, and of persons aged, or diseased, are inadequate to pronounce certain articulations. And it is no less obvious that certain races of men, in the height of their faculties, do in fact pronounce with difficulty, or not at all, some vocal sounds, which men of other races utter with ease and fluency; but in the greater portion of language, there seems to be no *physical* reason, why men of all races should not be capable of giving the same vocal effect to the same position of the organs. It can hardly be believed that Englishmen in general of the pre-

[1] Zeisberger, pp. 195, 201.
[2] Ibid. pp. 132, 134.
[3] Howse, pp. 212, 221.
[4] Archbell, pp. 53, 57.
[5] Gabelentz, p. 272.
[6] Landresse, pp. 57, 61.

sent day are physically incapable of uttering the aspirated *ch* of the Germans, or *gh* of the Scotch, which their ancestors uttered. That they experience a difficulty in so doing, is true; but for this we must seek a different cause than the state of their vocal organs. The same reasoning applies to the auditorial organs. Some persons perhaps are so constituted as to be physically incapable of perceiving certain nice shades and distinctions of sound, which to other persons are perfectly obvious: and from the instinctive connection of the vocal with the auditorial faculties, what they never hear distinctly they cannot plainly utter. But we have no reason to believe that this circumstance exists to any great degree in the population of a whole district. We cannot ascribe to Attic ears in general an impossibility of distinguishing, by their natural formation, the *σσ* in *γλῶσσα*, from the *ττ* in *γλῶττα*; or to the Æolians a physical defect causing them to confound the sound of *βάλανος* with that of *γάλανος*.

Imitation.

344. It is clear therefore that other causes than those of mere physical organization must operate to effect most of the changes which we perceive in roots, or their immediate derivatives. And of these the most obvious are, in the first place, a want of minute attention to the sounds heard, or to the mode of imitating them, and subsequently the habit of pronunciation which acquires force by the usage of successive generations. We may observe the first of these processes in the attempts of children to speak; or of ignorant peasants to imitate the language of their superiors. Thus a child will say, "Donny dood itty boy," for "Johnny (is a) good little boy." So a Wiltshire peasant calls "mashed turnips" "smashed turmets." So in the Negro Testament we find "Hem mamma takki na dem focteboi," for "His mother (mamma) said (talked) to the servants (footboys)."[6] By a like imperfection of sound heard or expressed, we find words imitated in different languages; as in the Lettish *lakstigalla* from the German *nachtigall*, or the Italian *rossignuole* from the Latin *lusciniola*, the nightingale. When in one generation such an imperfect sound has prevailed, it is handed down to successive ages, by tradition; and as the original imitations vary in different districts, they contribute to form diversities of dialect or language; as the *nachtigal* of High German is in the Swabian dialect *nahtegal*, in Danish *nattergal*, in Anglo-Saxon, *naectegale*, and in Swedish, *nactergal*. This, however, is only one of the causes of the actual diversity of languages.

Contraction.

345. Haste in pronunciation tends to alter roots and their derivatives by contracting them, as a *chay* for a *chaise*, a *cab* for a *cabriolet*. Thus the town of *Devizes* is called by the neighbouring rustics *Vize*; the Anglo-Saxon *Cantwarabyrig* is the modern *Canterbury*; the family name of *Cholmondeley* is reduced to *Chumley*, as *De Sancto Claro* is to *Sinclair*; and I am inclined to think that *Stamboul* is a mere contraction of *Constantinopolis*, as *Napoli* certainly is of *Neapolis*. In like manner the prefixed or affixed particles will often be found to be

[6] John ii. 5.

mere abbreviations of prepositions or pronouns, as the Greek prefix *α* is sometimes a contraction of *ἄνα*. So our *aboard* for *on board*, *abenche* (old English) for "*on the bench*."

Horne sette him *abenche*.
Is harpe he gan clenche. *King Horn*, 1427.

And so, it is probable that the *o* in *amo* is a contraction of *ego*.

Assimilation. 346. Another affection of words, which has been called *assimilation*, tends to give an apparent change to the root of a compound word. This may take place either in the word itself or in its relation to a preceding or following word, according to idiom. In the word itself, the Greek *ἔσνυμι* is converted, by assimilation, to *ἔννυμι*. In relation to a preceding word the Welsh *tâd* is converted to *dâd*, as *tâd* (a father) *ei dâd* (his father). In relation to a following word, the Greek *τ* is changed to *θ* in *μεθ' ἀντῶις*, for *μετὰ ἀντῶις*.

Duplication. 347. Duplication (improperly called Reduplication) also changes a root, as has been already exemplified in the German root *mur*, which by duplication becomes the Latin *murmur*.

Love of change. 348. A mere love of change may sometimes cause an alteration as well in a root as in a derivative. This disposition has been sometimes attributed to the lower classes of people; but on the contrary they are the least likely to deviate from the usages of their progenitors: and accordingly we find, that to this day the words and pronunciation of the Anglo-Saxons are retained in various parts of England by the peasantry, though they have long been lost by the higher classes.

Euphony. 349. The most prolific source of these changes is the sense of *Euphony*, or pleasing sound, which varies so much in different times and places, depending entirely on the ear. This seems to be merely accidental in origin; but it obtains a settled force from habit. I know of no reason *à priori*, why an Attic ear should prefer *γλῶττα* to *γλῶσσα*, or *θαῤῥεῖν* to *θαρσεῖν*, or why we deviate from our ancestors in saying *burn* rather than *brenne*, or why the old Roman *Fusii* should have been called in later ages *Furii*; but I am far from saying that such a cause may not be detected by more careful inquiry.

Modes of writing. 350. There are indeed certain cases in which a difference of pronunciation has arisen from different modes of writing the same word: ex. gr. *Θρακὶα*, *Thracia*, *Thrace*; where our word Thrace is evidently not taken from the Greek *Θρακὶα*, but from the Latin *Thracia*, in which we assume (perhaps groundlessly) that the *c* had the sound of our *s*. The old letter ȝ has given occasion to much confusion in Scottish and old English words. Thus we give it the force of *z* in *Mackenzie*, that of *y* in *Dalyel* (often pronounced *De'yel*), and that of *g* in *against*.

Origin. 351. Having thus exhausted the questions, which I proposed to examine, arising out of the definition of a root, I have to inquire into the original source of roots in general. It is very obvious from what has been already stated, that an interjection, or an onomatopœia, though in their primary state they have no relation to the reasoning faculty,

may nevertheless be employed as words, or roots of words, used in expressing the exercise of that faculty. The interjection *eja*, as has been said, is the root of *ejulatio;* and the onomatopœia *cuckoo!* is used as a noun, in naming the bird which utters that sound. Of these roots, and such as these, there can be no doubt. But they supply a comparatively small portion of language. The difficulty is to ascertain in all other cases, how certain combinations of articulate sound came to express thoughts of the mind, or impressions of the senses: and on this point several theories have been suggested.

Power of letters.

352. Some authors assume, that there is a power in every letter to express a peculiar emotion or perception; a notion which furnished the cabalistic writers with many mysterious doctrines. Mr. Whiter adopted a similar theory, but on somewhat different grounds. He argued, that as algebra is founded on the simple principle that equals being taken from equals the remainders must be equal; so a knowledge of words depends on the simple principle that the letters composing words have each a natural power of expressing some mental impression. But in the first place it is a gratuitous assumption that letters possess any such power; and secondly the analogy to algebra entirely fails; for the algebraic principle is an *idea* of the mind, which is necessarily *universal;* whereas the supposed glossological principle, were it true, could only be discovered by induction from numberless facts, and must therefore be necessarily but general. Again, if Mr. Whiter's theory were true of letters, the English alphabet of twenty-six letters must be competent to express little more than half the thoughts, which might be expressed by the Sanskrit alphabet of fifty letters. And if the principle were applied to the articulations represented by letters, a Chinese, who cannot pronounce several of our articulations, must be unable to express (though he still might conceive) many of our thoughts. We may therefore fairly deny that any such power of expression exists, either in letters or articulations, uncombined.

Contract.

353. It is an ancient doctrine that the signification of words, and consequently of their roots, was established among mankind by contract; but to this the same objection lies, as to the doctrine of contract being the foundation of government—namely, that no such contract ever existed, as far as we are informed by history, or can conceive by probable conjecture.

Divine inspiration.

354. Persons of no inconsiderable eminence in literature have held that the language of our first parents was inspired by the Almighty. But as this is not plainly asserted in the sacred writings, we cannot be justified in claiming their authority for such an assumption; and even were the fact admitted, there would be no reasonable ground for connecting it with any one existing tongue, and much less with the vast variety of tongues, which are or have been spoken throughout the world.

Uncertain.

355. Upon the whole, the present state of glossological science does not justify us in asserting with confidence any primæval origin of

verbal roots, except those which are supplied by interjections or onomatopœias. In respect to all others, we may truly say, with Dr. Donaldson, "that it is a mystery to us, why particular combinations of letters should be chosen to express certain qualities,"[1] or indeed any other conceptions of the human mind. It may be true, that "in the earliest period of language a simple vowel is sufficient to express verbally a conception;" and "this proposition is supported by the remarkable concurrence of nearly all the individuals of the Sanskrit family of languages, in expressing the conception of *going* by the root *i*."[2] But as on the one hand the same conception is differently expressed in numerous languages of different origin; so on the other hand the same articulation has in different languages different, and even opposite significations. All that we can do at present toward tracing the words of different languages to a common root is first to observe the variations of the same radical sound either in a vowel, or a consonant, or both; in a vowel, as the Sanskrit *sad*, Latin *sedere*, English to *sit;* in a consonant, as *pot-ens*, *possum* (i. e. *pot-sum*), *potui* (i. e. *pot-fui*), *potero*, &c. Or in both vowel and consonant, as the Anglo-Saxon *mæng*, *mængan*, the English *mingle*, *among;* all which seem to be related to the Greek *μίσγω*, Latin *misceo*, &c. And in the next place, we must observe certain analogies of sound, which differ in the idioms of different languages, but in any one language generally agree. Thus a *shadow* is in the Islandic *skuggi*, but in Anglo-Saxon *scadu*, which in its derivatives is *scadewung*, *sceadugeard*, &c., all analogous to our *shade*, *shadow*, *shadowy*, *shadowless*, &c.

How to find a root.

356. It remains to show how the root of any word is to be distinguished from any other part. And here it is first to be considered whether the word be native or foreign. If a word be introduced from a foreign language, it may indeed serve for a root to certain derivatives or compounds, which may be formed from it; but its own root is to be sought in the language from which it is taken, and thence perhaps in another, or others. Take, for instance, the English word *Parliament*, which has been used in this country for several centuries, in the sense which it still retains. Now this word may be considered as a root, in reference to the derivative *Parliamentary*, or the compound, a *Parliament-man*.

> They say, he the constable greatly outran,
> And is qualified now for a *Parliament-man*.
>
> *Anstey*, Bath Guide.

But no part of the word *Parliament* is its root, in the English language: and to find this, we must look to the French word *Parlement*, of which the root seems at first sight to be *parl*, in *parler*, to speak; but if we inquire further, we shall find that this is from the Italian *parlare*, and that from *parola*, a word or speech; and *parola* is contracted from the Latin *parabola*, which is adopted from the Greek *παραβολή*, and this last is compounded of *παρὰ* and *βάλλω*. The

[1] New Cratylus, sec. 224. [2] Bopp, i. 106.

tracing of roots from one language to another forms great part of the art called (however improperly) Etymology, which will hereafter be considered more at large. On the other hand, if the word, whose root is required, be of native origin, that is to say, if it belong to those which have formed the great staple of the language from its earliest ages, as those English words have, which have come down to us from the Saxon times, we must begin by depriving it of those particles, which, in the same and other words, serve the purposes of inflection, or derivation, either as prefixed, inserted, or suffixed. The remainder will be what some grammarians call the *crude form* of the word; and this is the root either unchanged, or subjected to some of the differences of articulation above specified.[1] It depends on the idiom of a language, whether a root can be involved in few or many particles. The English language admits of few involutions of a root, seldom exceeding four; as in the word *unforgivingly*, where the root, *give*, has two prefixed particles, *un* and *for*, and two affixed, *ing* and *ly*. The North American languages, as has been shown above, generally involve the root in many particles, and subject it to various changes. In Welsh a derivative may not only have particles prefixed and suffixed, but also subject the root itself to change, as in *difrychenlyd*, unspotted, the root *frêch*, a spot, has not only the negative prefix *di*, and the affixes *en* and *lyd*, but also changes its vowel from *ê* to *y*.

357. Grammarians have adopted different parts of speech as roots. Dr. LEE thinks that the noun substantive should be considered (at least in Hebrew) to be the root.[2] M. COURT DE GEBELIN considers every primary root to be a noun substantive describing a physical object.[3] Dr. DONALDSON seems to regard adjectives as the primary roots.[4] In the Albanian language, not only nouns substantive and adjective, and verbs, but also adverbs, often show the root in its simplest form, as *lir*, cheaply, *ilire*, cheap.[5] Of those who adopt the verb as a root, H. STEPHANUS and many others take the first person singular of the present tense indicative for that purpose; some take the third person singular of the præterite indicative. Mr. ARCHBELL states the (so-called) second person singular of the present imperative, as exhibiting most distinctly the root, in the Sechuana language. "In this situation (says he) the simple root appears, unencumbered by prefix or affix, and yet not wanting in any of its integral parts."[6] This remark may be extended to most, if not all, languages; because the imperative expresses emotion, and therefore leads to a short mode of expression. Hence it is always either a simple root, or a root with a short vowel prefixed or affixed. In Turkish, Mr. DAVIDS says, "the imperative is formed by suppressing the termination of the infinitive, as *deug!* (from *deugmak*), strike! *kork!* (from *korkmak*), fear! But in common conversation, the sound of the (short) letters *alif* and *ha*

In what part of speech.

[1] *Supra*, sec. 332, 337.
[2] Hebrew Grammar, p. 83.
[3] Monde Primitif, vol. iii. p. 57.
[4] New Cratylus.
[5] Leake, Researches in Greece, p. 290.
[6] Sechuana Grammar, p. 7.

are often joined to the imperative, as *deuga! korkah!*" [1] So in Latin we have *pende!* and in Greek τύπτε. But these are merely matters of pronunciation, affecting in a very slight degree, or not at all, the meaning or effect of the word. The same may sometimes be said of our common prefix *a*, as in Satan's address to the infernal host—

Awake! arise! or be for ever fallen,[2]

where, had the metre permitted the use of the imperatives *wake! rise!* the signification would have been precisely the same. The prefix *a* before an adjective is often in like manner superfluous, as in Macbeth's mournful exclamation—

I 'gin to be *aweary* of the sun,[3]

where the prefix *a* serves at most to mark somewhat more strongly the feeling which *weary* alone would have expressed.

Conclusion. 358. From what has been said, it may be concluded that the root of a word, though most commonly a single syllable, may, in certain cases, comprehend more than one syllable; that it may be susceptible of change both in its vowels and consonants; and that though, according to the idiom of some languages, those articulate sounds, which form the root of a word, may be also employed alone as a word, yet generally a root requires the aid of some one or more other articulate sounds, prefixed, inserted, or suffixed, to form a word, and enter into construction as part of a sentence.

[1] Gram. Turke, p. 57. [2] Paradise Lost, 1, 330.
[3] Macbeth, a. v. sc. 5.

CHAPTER XII.

OF PARTICLES.

359. THE term *Particle* has been employed by most grammarians, ancient and modern, to signify certain classes of *words*, which are said to be indeclinable, such as adverbs, prepositions, conjunctions, and interjections. This use of the term, though sanctioned by long practice, appeared to me objectionable on two grounds: first, because the indeclinable words being reckoned, equally with the declinable, as *parts* of speech, it seemed inconsistent to term them also *particles*, that is, something *less* than parts; and, secondly, because the grammatical systems which treat whole *words* as particles, furnish no specific designation for those *portions of articulate sound* which, combined with roots, make up the great majority of words in all languages not purely monosyllabic. For these reasons, I many years since employed, and shall continue to employ, the term *particle* to signify *any portion of a word, unless separately cognizable as a noun or verb, which is either introduced for the mere sake of euphony, or else serves to modify the root lexically, or grammatically.* In this sense, the term particle nearly answers to the Greek λεξείδιον, derived from λέξις, λεξίος, Ionically, as ῥησείδιον, from ῥήσις, ῥήσιος.[1] Any portion of a word, which may be recognised separately as a noun or verb, is not to be deemed a particle, but will be considered hereafter under the head of *compound words.* Meaning of the term.

360. A particle may consist of one or more articulations, and may be placed at the beginning or end of a word, or in some intervening position. When placed at the beginning of a word it is called a *prefix;* when at the end an *affix*, or (perhaps more properly) a *suffix;* and when intermediate it may be denominated (as in fact it has been by some writers) an *interfix.* Thus in the Latin *cecidi*, *ce* is a prefix; in *amavi*, *vi* is a suffix. In the Greek ἐτετύφειν, ε is a prefix, τε is an interfix, and ειν is a suffix. The interfixes have been comparatively little noticed, yet in many languages they perform important functions. Thus in Turkish the root *sev* with the suffix *mek* forms the active infinitive *sevmek*, "to love;" if the interfix *il* be added, *sevilmek* signifies "to be loved;" and if the further interfix *me* be introduced, as in *sevilmemek*, it signifies "to be not loved."[2] In the Kafir language the particle *ka* is inserted between the negative verbal prefix Position.

[1] Etymol. Magn. voc. λιξείδιον. [2] Davids' Gram. Turke, p. 33.

and the root in the sense of *yet*; as, *Anikagondi na?*—"Do ye not *yet* understand?" The particle *sa* is inserted in the affirmative form of the tenses, to denote that the verbal action is or was *yet* performing. In the present and past tenses it is inserted immediately before the verbal root; as, *Uyihlo usahlelina?*—"Is your father yet alive?" In the future tenses it is inserted between the prefix and the root of the auxiliary *ya;* as, *Anisayi kubuya nibone ubuso bami.*—"Ye shall see my face no more."[1] It has been surmised by one writer, that the particles which we find employed in the Latin declension as suffixes, were originally pronouns, and were placed before the nouns; so that the very ancient Romans did not say *Deus*, but *us De;* nor *terra*, but *a ter;* nor *vinum*, but *um vin.*"[2] It is not improbable that *us*, *a*, *um* may have been formerly used as pronouns or articles; but it does not necessarily follow that they were ever placed, in Latin speech, before the nouns to which they related, nor is there any historical ground for such a conjecture. Indeed, in most languages which admit of articles, the article does precede; but there are examples of a contrary practice: for instance, in the Basque language, "Los articulos" (says LARRAMENDI) "en essas lenguas (Romance, Francés, y otras) son prepositivos, o antepuestos al nombre; pero en el Bascuenze sen pospuestos ò subjunctivos." "The articles in those languages (Roman, French, and others) are prepositive, or placed before the noun; but in the Basque they are postpositive, or subjunctive."[3] A similar circumstance occurs in the Bulgarian dialect: "In der Bulgarischen mundart, wird, ganz gegen den Gebrauch aller andern Slawischen, *hinten* an die substantiva, *ta* angehangt." "In the Bulgarian dialect, contrary to the usage of all other Sclavonic dialects, (the article) *ta* is placed *after* the substantive."[4]

Euphony. 361. It is necessary to keep clearly in view the two different purposes above mentioned, which particles serve in language, namely, *euphony*, as to its sound, and *modification*, as to its sense. I have already spoken of euphony with reference to roots; but some further remarks on it are necessary as affecting particles. The English word euphony (which the Germans less musically render *wohlklang*) is adopted from the Latin *euphonia*, as that was from the Greek *εὐφωνία*. Both the Latin and Greek words were used by classic authors to express such a *general* utterance of speech as gave pleasure to the ear; and this was called by Quintilian *vocalitas*.[5] But modern glossologists commonly employ the terms euphony, *wohlklang*, and the like, to signify those particular variations of *articulate* sound which habit has

[1] Appleyard, Kafir Lang. pp. 244, 245.
[2] Kavanagh, Science of Language, vol. i. p. 348.
[3] El impossibile vencido, p. 2.
[4] Adelung, Mithrid. vol. iii. par. 4, p. 394.
[5] "*Vocalitas*, quæ *εὐφωνία* dicitur, cujus in eo delectus est, ut inter duo, quæ idem significant, ac tantundem valent, *quod melius sonat*, malis."—De Inst. Or. 1, 5. So Aulus Gellius says, "*jucundius ad aurem*, completiusque."—Noct. Att. 1, 7.

rendered agreeable to certain nations or classes of men, and which, so far as regards particles, may consist in introducing a redundant syllable without any distinct meaning; or in omitting some particle in whole or part; or in substituting one articulation for another in a particle. Homer prefixes to the verb *σπαίρω* the redundant particle *α*:—

> Καὶ τοὺς μὲν κατέθηκεν ἐπὶ χθονὸς ἀσπαίροντας.
> These palpitating on the earth he laid.[1]

We have seen that both Shakspeare and Milton use the same prefix *a* superfluously; and it is often so used in our provincial dialects, as *afear'd*, for feared;[2] *aslat*, for slit; *avrore*, for frore (that is, frozen),[3] &c. Nor is this practice confined to prefixes. In the Greek language it was for the sake of euphony that, in the verb *τύπτω*, from the root *τυπ*, the particle *τ* was introduced. For a like reason, the particle *ε* was added as a suffix in the imperatives *τύπτε*, *χάιρε*, and the like. Similar variations take place in the speech of uncivilized nations. It is observed by Mr. LOGAN, that some particles, introduced into words in the *Polynesian* language, appear to have originally had no verbal meaning, but to be merely euphonetic additions.[4] So M. von GABELENZ, in his short grammar of the *Kiriri* (a south American language), says there are certain particles not used separately as significant, but which, employed as terminations to a verb or substantive, either extend its meaning, or give it a certain force and elegance.[5] Of the omission of a particle, in whole or part, for the sake of euphony, there are instances in many languages. Thus *ε*, part of *ἐπὶ*, in the Greek *ἐπίσκοπος*, is omitted in the Anglo-Saxon *biscop*, German *bischof*, and English *bishop*. So *α*, part of *ἀπὸ*, in the Greek *ἀποθήκη*, is rejected by the Italians in forming their word *bottega*. But the most general effect of euphony is to substitute one articulation for another in particles, as has been already shown in roots. Thus the Dorians change the terminating particle *η*, of *μηχανὴ*, to the proximate vowel *α*, in *μηχανὰ*: and they also change the internal vowel *ω*, of *πρῶτος*, to the remote vowel *α*, in *πρᾶτος*. So the Greeks in general change the consonant *π*, in *ἐπι*, before *ἡμέρα*, into the proximate *φ*, in *ἐφημερὶς*. And so the Ionians change the initial *π*, of *πῶς*, to the remote consonant *κ*, in *κῶς*, being guided by the same feeling of euphony which distinguishes the Welsh *pen*, the head, from the Galic *ceann*, the head. Of the changes, both in roots and particles, in the Sanskrit language, for the sake of euphony, numerous examples occur throughout Professor WILSON's learned "*Introduction to the Grammar of the Sanskrit Language*," particularly in the long and able Chapter on Derivation, pp. 268 to 336. In Welsh certain initial consonants are changed, according to the euphonic effect which the words preceding have on them; as *câr*, a kinsman; *ei char*, her kinsman; *ei gar*, his kinsman; *fy nghar*, my kinsman: so, *pen*, a head; *ei ben*, his head; *ei phen*, her

[1] Iliad, 3, 293. [2] Brocket, ad voc. [3] Halliwell, ad voc.
[4] Journal Ind. Archip. vol. v. p. 231. [5] Gram. Kirir. p. 57.

head; *fy mhen*, my head. This variation of the initial consonant is always regular in Welsh, and constantly between letters of the same organ of pronunciation.[1] Initial vowels, too, are occasionally subject to change; as, *aberth*, a sacrifice; *ebyrth*, sacrifices.[2] Many other euphonic changes occur in this language. In the Malay language similar causes of euphony take place. Thus the transitive particle before words beginning with *ch*, *j*, and *d*, is *men*; as, *menchabut*, to draw out: before a vowel, or an aspirate, or *g* hard, it is *meng*; as, *mengganapi*, to complete: before *b* and *p* it is *mem*; as, *membayer*, to pay: before *r*, *l*, *m*, *n*, and *w* it is *me*; as, *melutar*, to fling.[3]

Modification. 362. In order to comprehend the use of a particle in modifying a root, we must remember that a root, as such, presents to the mind a conception in its simplest form, without any modification. The root *man*, for instance, presents to an English mind the conception of a human being; but does not necessarily cause the mind to regard it under any circumstance of person, number, time, place, cause, effect, or the like. Now every conception may occur to the mind under various circumstances; and for the expression of a conception so circumstantiated, different languages have more or less abundantly provided, either by separate words, or by words or particles added to the roots. The provision by separate words is regulated by the grammatical rules for the agreement of words in the particular language to which the root belongs. The provision by words added to the roots constitutes the class called *compound words*; but, with the exception of these latter, and of bare roots, every word in every language consists of a root, and one or more particles; both roots and particles, however, being liable to be varied, for the sake of euphony; and the root, in some rare cases, being either wholly or entirely suppressed, in a course of transition through several languages or dialects, as will be hereafter considered under the head of Etymology.

Lexical. 363. By modifying a root *lexically* is here meant varying its *signification*; as the signification of the root *true* is varied in the adjective *untrue*, by the negative particle *un*; or as the signification of the root *man* is varied in the substantive *foreman*, by the particle of order *fore*; or as the signification of the root *tell* is varied in the verb *foretell* by the same particle *fore*.

Grammatical. 364. By modifying a root *grammatically* is here meant varying its grammatical relation, as belonging to a class of words commonly called a part of speech, or to a subdivision of such a class, or declining or conjugating it as a noun or verb. Thus the adverb *goodly* is varied from the adjective *good*, by the particle *ly*; and the ideal noun *friendship* is varied from the personal noun *friend*, by the particle *ship*. Thus, too, the possessive case *John's* is varied from the nominative case *John*, by the particle of declension (*'s*); and the past tense *talked* is varied from the root *talk*, by the particle of conjugation *ed*. Where the signification, or the part of speech, or class of words is varied, the

[1] Richards, Gram. p. 4. [2] Ibid. p. 5. [3] Marsden, Gram. p. 53.

process is commonly termed *derivation;* where declension or conjugation is effected, the process is commonly called *inflection.*

Compared with words

365. There are two methods of declining nouns or conjugating verbs: one, the method of inflection by particles; the other, that of declension or conjugation by separate words, namely, the nouns by prepositions and the verbs by auxiliary verbs. A very able glossologist, M. ABEL REMUSAT, contended that the distinction between these two methods was not an essential distinction; meaning (I presume) that it was not a distinction founded on the necessary operations of the human mind. The marks of case are, *perhaps* (says he), ancient small words joined to the theme by synæresis; and, on the other hand, the prepositions answering to them are only marks of case written separately. Hence he denies that the Chinese and Tibetan languages are monosyllabic. *Tchoun-Wang-Ti* in Chinese, or *Koun-gyal-poi* in Tibetan (says he), constitutes as truly a polysyllabic word as Βασιλέων in Greek, or *Regum* in Latin, which convey the same meaning. The writing of the Chinese and Tibetan syllables, separately, whilst the Greek and Latin are written as forming together single words, is (according to him) a mere rule of orthography, which, in fact, does not touch the essential character of the language.[1] If the assertion that M. REMUSAT qualifies with the word "perhaps" could in every instance be clearly established—if it could be plainly proved that all the inflectional marks of case, and, indeed, all other signs of inflection, were ancient words, or fragments of such words—M. REMUSAT'S inference might, perhaps, be accepted. But though this proof has been given in a considerable number of instances, it is still doubted by very eminent glossologists whether these suffice to establish the proposition in question as universally true. "Je ne partage nullement" (says M. W. HUMBOLDT) "l'opinion que toutes les flexions aient été dans leur origine des affixes détachés." "I by no means partake the opinion that all inflections were in their origin detached affixes."[2]

Whether significant?

366. Since particles, lexically modifying a root, vary its signification, a question naturally arises whether particles in general were originally significant words, or at least fragments of such words. This question is slightly adverted to by Plutarch. In speaking of the so-called prepositions in composition, he says: "Consider whether they be not rather *parts and fragments of words*, as those persons who write hastily make their letters incomplete, and shorten many of them. For instance, the two words ἐμβῆναι and ἐκβῆναι, of which the former means "to go in," and the latter "to go out," are manifestly abbreviations of ἐντος βῆναι and ἐκτος βῆναι."[3] Little attention, however, was at that time paid to particles, as such; but in modern times they have been carefully examined, especially by German writers; and from their labours it clearly results, that most, if not all, those particles which affect the lexical signification of the roots were

[1] Rech. s. l Lang. Tartares, p. 353. [2] Lettre à M. A. Remusat, p. 56.
[3] Plutarch, Platonic Question, p. 9.

themselves anciently roots. Take, for instance, the English particle *fore* in the verb *foretell;* or the correspondent Latin *præ*, in *prædico;* or the Greek πρὸ, in πρόφημι. *Fore* (as above observed) lexically varies the signification of the root *tell;* for to foretell is something very different from merely to tell. But the particle *fore* is clearly a root in the adjective *foremost* and the preposition *before*, and it is used alone as an adverb: *ex. gr.*,

> That time, bound straight for Portugal,
> Right *fore* and aft we bore.[1]

So the Latin *præ* is a particle in *præceps*, "rash, inconsiderate," nearly answering to our phrase "head-foremost," since *ceps* means "head" in "*triceps* apud inferos Cerberus;"[2] but *præ* is also a root when used adverbially, as in "I *præ* sequar." "Go *before;* I will follow."[3] So the Greek πρὸ, which is a particle in πρόφημι, is a root when used prepositionally, as πρὸ νεῶν, "before the ships."[4] Although the instance above given from Plutarch, of particles considered as fragments of words, was not well chosen, the derivation of many particles from fragments either of words or of other particles is clear. The particle *gnus*, in *benignus* and *malignus*, is manifestly a fragment of *genus;* whence these words signify "of a good kind," "of an evil kind." The word *genus* is employed distinctly in the compound *omnigenus*, which answers to the Old Norse *allskyns*, Swedish *alskens*, and Scottish *allkin kind*. The prefix *a* in *acorn* looks at first sight like a particle; but it is a fragment of a word, for in Anglo-Saxon it is *ac-ccarn*, that is, *oak-corn*. The terminating letter *n* in our verb *learn* is a fragment of the particle *an*, in the Anglo-Saxon *learan*, to teach, of which the root is *lær*, or *lar*, as in *lar*, *lore*, *lærwit*, a teacher, &c. In some instances one and the same particle has many different significations. The Latin *or* may express a person, as *victor;* a passive verb, as *vincor;* a noun of bodily action or passion, as *labor*, *sudor;* or of mutual action or passion, as *honor*, *timor;* or an external cause affecting the sight, as *splendor;* the hearing, as *clangor;* the smell, as *fætor;* the taste, as *acor;* and the touch, as *calor*. So the Greek particle α has sometimes a privative force, as in ἄσοφος, unwise; sometimes, on the contrary, it has an intensive force, as in the word ἀξύλῳ:—

> Ὡς δ' ὅτε πῦρ ἄϊδηλον ἐν ἀξύλῳ ἐμπέσῃ ὕλῃ.
> As when consuming fire falls on a *woody* grove.[5]

Sometimes it expresses association, as Plato observes, ὅτι τὸ Ἀσημαίνει πολλακοῦ τὸ ὁμοῦ.[6] Sometimes it expresses similarity of origin, as ἀδελφὸς, a brother uterine, from δελφὶς, uterus. The Latin particle *de* sometimes indicates descent from above, as in *deorsum*, *descendo;* and hence, looking down on another with contempt, as *despicio;* whence comes our verb to *despise*. Sometimes it has an augmentative

[1] Dibdin, Sea Song.
[2] Cicero, Tuscul. 1, 5.
[3] Terent. Andr. 1, 1, 141.
[4] Homer, Iliad, 18, 172.
[5] Ibid. 11, 155.
[6] Cratylus, p. 278, ed. Ficin.

force, as in *deamo*, "I love vehemently;" sometimes a negative, as in *demens*, mad, or, as we say, "out of his mind."

Derivation.

367. The particles of one language may appear in another language as words, or as fragments of words, or as particles somewhat changed. Various circumstances in the history of our nation have enriched our language with particles from several foreign sources. Although in English the preposition *with* always implies connection, we have *with*, as a particle, implying opposition or negation in the verbs *withstand*, *withhold*, and *withdraw*. But this is a fragment of the Anglo-Saxon *wither;* in Gothic, *vidra;* in Alamannic, *widhar;* in Low German, *wedder;* in Swedish, *veder*; in German, *wider*. In our old law language we had *withernam*. We retain the Latin particles *con* and *com*, in *concur*, *convince*, *complain*, &c.; from the Greek ἀνὰ and κατὰ come our *analogy* and *category;* from the French *pour* our *purchase* and *purveyor;* from the Arabic *al* our *alchemy* and *alcoran*, &c. Our suffix *ard* seems to have come, in many words, directly from the French, in which it is seen in *bavard*, *babillard*, *louchard*, *cornard*, and the Norman *guischard*. With us it occurs in *coward*, *bastard*, *wizard*, *dullard*, *niggard*, *dotard*, *braggard*, *haggard*, *sluggard*, *lubbard*, *drunkard*, and in the old words *trichard* and *bayard*. The origin is probably to be found in the Teutonic *art*, "genus, natura, indoles,"[1] which WACHTER derives from *erde*, the earth; but which, I should rather suppose, agrees with the Low-Saxon *hart*, the heart, the imaginary seat of many human qualities. In several English words, however, the suffix *ard* or *art* is only a fragment of *ward*, a root found in the Anglo-Saxon *forweard* and *hindweard*, the German *warten*, the French *garde*, and the Italian *guardiano;* and it appears as *warda* in the laws of Edward the Confessor, and as *gardingus* in those of the Visigoth king Wamba. Hence our *backward*, *forward*, *inward*, and *outward* are popularly pronounced *back'ard*, *for'ard*, *in'ard*, and *out'ard;* and the old English designations of office ending in *ward* have been shortened in some proper names, as *Goddard*, from Goatward; *Stoddart*, from Stodward, and several others. When two particles, agreeing, or nearly so, in sound, differ widely in signification, it will generally be found to arise from a difference in their etymological origin. Our suffix *ness*, in *goodness*, has the effect of expressing an idea or universal conception; in *Dungeness* it describes the local peculiarity of a point of land. In the former case it answers to the German affix *niss*, in *finsterniss*, darkness: in the other case it answers to the French substantive *nez*, the nose. Our prefix *anti*, in *antipathy*, expresses opposition, from the Greek preposition ἀντὶ; in *antiquity* it is not properly a particle, but a Latin root agreeing with the preposition *ante*, whence come *antiquus* and *antiquitas*. In Latin it would seem at first sight that *cilium* was a particle of the same effect in *supercilium* as it is in *domicilium;* but in the former it is the substantive *cilium*, the eyelash; and in the latter it is a combination of particles added to the root *dom*,

[1] Wachter, voc. Art.

in the sense of a dwelling. In the English words *unhappy* and *unanimous*, the syllable *un* might be thought a particle of a common meaning; but though in *unhappy* it is a real particle, from a Gothic source, expressing negation, in *unanimous* it is a fragment of the Latin numeral *unus*, and expresses uniformity. These instances show how necessary it is in languages to distinguish accurately, whether a portion of a word be a root, or a particle, and whether from a native, or foreign source.

Cumulation.

368. We have seen that there may be several particles preceding or following a root; but languages differ greatly in the degree in which they cumulate particles in a word. Where the modifications of a conception may for the most part be expressed by separate words, there is manifestly little occasion to combine with a root many particles; and when such modifications can always be expressed by particles, the forms of the language become naturally abundant in inflections and derivations. In an ordinary English verb (exclusive of participles) the variations of form, by combining the root with particles alone, are only three (*e. g.*, lovest, loveth or loves, and loved): in an ordinary Greek verb (exclusive of participles) there are 266 forms so constituted. In nouns substantive the difference is less; but we have only one variation of case effected by a particle, as John, John's, and one of number, as dog, dogs, or ox, oxen; whilst in Sanskrit the cases so formed are eight—the nominative, the objective, the instrumental, the dative, the ablative, the possessive, the locative, and sometimes the vocative; and the numbers are three, the singular, the dual, and the plural, varied in their cases, so as to present in all sixteen forms, besides the varieties of declension. In the North American languages the fabrication of words by means of particles is carried to a great length. "The general character of the American tongues" (says M. DUPONÇEAU) "consists in their uniting a great number of ideas under the form of a single word; whence the American philologists have called them *polysynthetic* languages." "By means of inflections, as in Greek and Latin, and of prefixed and suffixed particles, as in Coptic, Hebrew, and other Semitic languages; by joining significant particles, as in Chinese; and sometimes by inserting syllables, or single letters, adapted to excite the idea of a word to which that letter belongs; or, lastly, by the aid of an understood ellipsis, the American Indians have been able to form languages comprising the greatest number of ideas in the smallest possible number of words."[1] Of these different processes we have abundant evidence in the *Lenapé* Grammar of ZEISBERGER, and the *Cree* Grammar of HOWSE. The former gives the positive and negative forms active, passive, reciprocal, and transitive, and the positive of the reflected and adverbial, of the Lenapé verb *pendamen*, to hear, amounting to 235 forms.[2] Many of these are long words, with particles prefixed, suffixed, and interfixed, ex. gr., *attapenda-*

[1] Mémoire, Syst. Gram. Lang. Ind. p. 89.
[2] Gram. Lenapé Lang. p. 159–175.

wachtichitpanne, "if they had not heard each other."[1] Mr. HOWSE gives 384 different forms of a Cree verb, founded on the root *sáke*, or *sáhge*, signifying love;[2] and these also abound in particles, *ex. gr.*, *ke-sake-ch-eg-às-oon-owóa*, "ye are loved."[3] Moreover, it seems that several forms are omitted by both of these authors. Nor are the South African tongues less amply furnished with verbal inflections, for Mr. APPLEYARD, in his work on the *Kafir* language, gives a "paradigm of the regular verb *teta*" (speak), occupying no less than thirty-five octavo pages.[4] Mr. ARCHBELL, in his Grammar of the *Bechuana* language,[5] gives a paradigm of the verb *reka* (buy); and this, though containing only the simple, and not the compound forms, occupies fifteen octavo pages. Hence it may be inferred, that the arts of declension and conjugation by means of a large accumulation of particles, instead of being the result (as has been supposed) of profound thought and meditation by learned inventors of language, rather indicate an origin in a very low state of civilization.

369. The use of particles is in every language idiomatic, except in so far as a word may be borrowed from a foreign tongue. Hence we may observe,— Idiomatic.

(1.) That languages differ greatly as to their habit of employing particles. In the Greek language particles abound; in the English they are comparatively rare.

(2.) What one language effects by particles, another effects by separate words. In the Latin word *amabo*, compared with the correspondent English expression, "I shall love," the particle *ab* answers to the English word *shall*, and the particle *o* to the English word *I*.

(3.) What one language effects by a suffix, another does by a prefix. In the Anglo-Saxon *wærleas*, compared with our *unwary*, the suffix of the former, *leas*, answers to the prefix of the latter, *un*. The superlative degree is generally shown in English by the suffix *est*, as in great, greater, *greatest*: the superlative in Hungarian is shown by adding to the comparative the prefix *leg*, as in *öreg* (old), *öregebb* (elder), *legöregebb* (eldest).[6] A diminutive is produced in Italian by the suffix *etto*, as *cavallo*, a horse; *cavalletto*, a little horse: in Welsh by the prefix *lled*, as *achwyn*, to accuse; *lledachwyn*, to blame slightly.[7] The plural of a substantive in English is expressed by the suffix *s*, as a star, *stars*: in the Coptic and New Zealand it is expressed by *ni* or *na* prefixed.[8]

(4.) In different languages or dialects, the same relation of things is sometimes shown by particles of different origin. The Alamannic *zua* (which is the German *zu* and our *to*) answers in *zuanimis* to the Latin *ad* in *adsumis*.[9] This is analogous to the use of *to* for *at*

[1] Gram. Lenapé Lang. p. 165.
[2] Gram. Cree Lang. p. 212–238.
[3] Ibid. p. 227.
[4] Kafir Lang. p. 197–232.
[5] Gram. Bech. Lang. p. 53–67.
[6] Wekey, Hungar. Gram. p. 10.
[7] Richards, voces achwyn and lled.
[8] Lee. Hebr. Gram. p. 69.
[9] Kero. voc. adsumis.

in the Devonshire dialect, as "I live *to* Paignton," for "I live *at* Paignton."

(5.) In some idioms, a certain particle may be employed either as a prefix or a suffix; in others it is restricted to one of these uses. The Anglo-Saxon *leas* occurs as a prefix in *leasmod* (thoughtless), and as a suffix in *weaponleas* (weaponless): the correspondent English particle *less* can only be used as a suffix. The Italian particle *vole*, as in *amorevole*, is the German *voll*, full. In the former language it can be employed only as a suffix; in the latter it is used sometimes as a suffix, for instance, in *freudevoll*, joyful; and sometimes as a prefix, for instance, in *vollkommen*, perfect.

(6.) In some idioms, a particle or a word may be employed with equal effect. Thus in English the superlative of *high* may be expressed either by the particle *est*, in *highest*, or by the word *most*, in *most high*. So in Latin we may use *doctissimus*, or *valdè doctus*. So in French, la *meilleure*, et la *plus belle*.

(7.) In all languages, which admit of the accumulation of particles, the additions are made in a certain order, according to the idiom of each language. Thus, in Latin, *vindex* precedes *vindicis;* from that comes *vindico*, and thence *vindicans*, *vindicantis*. Thence came in the lower Latin, *vindicantia;* in Italian, *vendicanza;* in French, *vengeance;* and in English, *vengeance*. And it is observable that, in regard to signification, each successive particle (after the first) modifies not the primary root, but the word immediately preceding it in the order of derivation. Thus the English root *hap* is modified in signification by the particle *y*, in *happy;* that word is further modified by *ness*, in *happiness;* and that by *un*, in *unhappiness;* in which last word the original signification of the primary root *hap* is almost lost sight of.

Conclusion.

370. The elements, of which words are composed, were considered by the ancients with reference to their sound only. Hence it was, that they gave the name of elements (στοιχεῖα) to the letters of the alphabet, or rather to the articulate sounds expressed by those letters. But in this and the preceding chapter, the elements of words have been considered with reference to their sense; and in this view they have been shown to be of two kinds, roots and particles. And since in every language every word (with the exception of those called compound words) is either a pure root, or a root modified by one or more particles, it is obvious that to distinguish one of these elements from the other must be essential to the knowledge of any language. Mr. RICHARDSON, in his Arabic Grammar, after observing that many Persian words are derived from the Arabic, adds, "that by getting by heart a thousand Arabic roots, joined to a knowledge of forming the derivatives, a Persian student may easily gain an acquaintance with, perhaps, twenty thousand useful words, which otherwise no common memory could either acquire or retain."[1] But the spirit of this remark is applicable not only to any two languages, however closely con-

[1] Arab. Gram. p. 210.

nected, but to every separate language; for to learn first the roots, and then to apply to each root such particles as the idiom allows, is at once the easiest and the most philosophical mode of acquiring a thorough knowledge of the words of any language. It is the easiest; because every root thus furnishes a greater or less number of words, and every particle (with some exceptions) affects the roots, to which it is applied, in an analogous manner. And it is the most philosophical; because it traces the development of our conceptions, expressed by the roots, through all the modifications which they receive from the particles. Nor is the study of the merely euphonious particles without its use, in illustrating the peculiarities of different idioms, and sometimes the nicer shades of thought and feeling.

CHAPTER XIII.

OF WORDS.

Connection with the preceding.

371. HAVING discussed the elements of Words, both material and formal, I have now to examine words themselves, as composed of those elements. By *material* elements I understand those which regard the *matter* of words, namely, vocal sound, and which have been considered under the heads of Articulation, Accent, Quantity, and Emphasis; by *formal* elements, I understand roots and particles, on which depend the *forms* of words, as differently constructed, in the different languages of the world. In this inquiry it will be advisable to notice first the circumstances which relate to words in general, and then those which apply peculiarly to the several parts of speech.

Various designations.

372. It is desirable, in all matters of science, that the terms employed in their discussion, should be well chosen and clearly explained; and more especially, that several terms should not be employed to signify the same conception, nor the same term to signify different conceptions. Unfortunately these requisites have been little attended to in choosing, or explaining the terms employed to designate what we mean, in common parlance, by the term *word*. We have, in English, two combinations of articulate sound by which we express this conception, viz., *word* and *term*; the former being of Teutonic origin, as I have elsewhere shown,[1] and the latter being derived from the Latin word *terminus*, which was a technical expresssion, in relation to logic. In some other languages there is a considerable variety of signs for the same thing signified; as the Latin *dictio*, *verbum*, *vox*, *vocula*, *vocabulum*, *locutio*; the Greek ἔπος, λόγος, μύθος, λέξις, γλῶσσα; the Italian *parola*, *voce*, *verbo*, *termine*; the French *parole*, *mot*, *terme*; the Spanish *palabra*, *voz articulado*, and *verbo*. The expressions in the Oriental languages are still more numerous. Thus Mr. GILCHRIST gives, in the Hindostanee, *bat*, *buchun*, *sookhoon*, *lufz*, *gud*, *looghut*, *buen*, *barta*, *hurf*, *bol*, *shubd*, *kulmu*; and Mr. CRAWFORD gives, in the Malay, *sapatah*, *papatah*, *kata*, *kalimah*, *tutur*, *titah*, *urita*, and others. In all these cases, the words used occasionally as synonyms, have, no doubt, various shades of meaning, since they are drawn from different sources; but as they have a common relation to one general conception, they may often be confounded in reasoning,

[1] Univ. Gram. s. 71.

more especially when used in translating from one language to another.

373. To define the term *word*, may appear to most persons superfluous; and, indeed, many writers on language assume that the meaning of *word* is universally known, and therefore leave it undefined. Mr. TOOKE, though he calls his work, Ἔπεα Πτερόεντα, "Winged *Words*," does not attempt to define the meaning of *word*, nor can his notion of it be collected from any part of his volumes: other writers have attempted a definition, but with much diversity, and no great success. Dr. JOHNSON leaves the term word unnoticed in his grammar; but in his dictionary he explains it as "a single part of speech, a short discourse, talk, discourse, dispute, verbal contention, promise, signal, token, order, account, tidings, message, declaration, purpose expressed, affirmation, scripture, the word of God, and the second person of the ever-adorable Trinity." All these explanations, except the last (which will be noticed hereafter), may be traced to the grammatical signification which the learned lexicographer intends by the expression, "a single part of speech." But this leaves the nature of a *word* in obscurity, until we know what the Doctor means by "a part of speech," a phrase on which, as will hereafter be shown, grammarians differ. LOWTH says, "Words are articulate sounds used, by common consent, as signs of ideas or notions." Certainly words must consist of "articulate sounds;" but whether their use does or does not result from "common consent," is no part of their definition, though it is a question which may deserve a separate examination. Again, words, no doubt, are "signs" of something that passes in the human mind, but what that something is, it would be difficult to discover from Dr. Lowth's definition. He says they are "signs of ideas *or* notions;" but it is not clear what force he means to give to the conjunction *or;* probably he means it to signify "otherwise," and considers an *idea* and a *notion* to be the same thing under different names, the one from the Greek *ἰδέα*, and the other from the Latin *notio*: but whatever may be the meaning of the Greek word, the Latin word certainly regards only acts of the judgment, and not at all of the affections. Yet among the "nine sorts of words" which Lowth states to be in the English language, he reckons the interjection "as thrown in to express the *affection* of the speaker." If, on the other hand, Lowth meant ideas and notions to be different things, we are wholly at a loss to discover the nature of either. LINDLEY MURRAY simply copies Lowth, omitting the word notions, but leaving us still in the dark as to the term ideas. The greatest fault of this definition, however, is its omitting to notice the relation which a word, when employed in the operations of reason, bears to a sentence; and on which I shall presently remark. HARRIS gives, as the definition of a word, "a sound significant, of which no part is of itself significant;" and for this he cites, from Aristotle on Poetry, *Φωνὴ σημαντικὴ—ἧς μέρος οὐδέν ἐστι καθ' αὑτὸ σημαντικόν.* But, in

Former definitions.

the first place, Aristotle is giving the definition, not of a word, but of a noun; for the entire passage stands thus: "Ὄνομα δέ ἐστι φωνὴ συνθετὴ, σημαντικὴ, ἄνευ χρόνου, ἧς μέρος οὐδέν ἐστι καθ' αὑτὸ σημαντικόν, "A noun is a vocal sound composite, significant, without time, of which no part is of itself significant."[1] Secondly, φωνὴ here means not simply sound, but vocal sound. Thirdly, Aristotle calls the noun "composite," as being necessarily compounded (according to him) of several syllables or letters; and as to the last phrase, he adds this explanation (which it would have been well that Harris had noticed): "In double nouns, we do not use a part, as of itself significant; for instance, in the proper name, Θεοδώρον, we do not use δῶρον as significant." Upon the whole, therefore, I cannot adopt the definition given by Harris. Dr. SOUTH says, "As conceptions are the images of things to the mind within itself, so are words, or names, the marks of those conceptions to the minds of them we converse with." But this seems rather meant to be applicable to language in general, than to serve as the definition of a word considered in itself. M. W. von HUMBOLDT, though he probably never heard of South, uses (in part) similar expressions. He says, "by words we understand the signs of individual conceptions."[2] Much as I respect the memory of that eminent glossologist, I cannot adopt this as a satisfactory definition. I confess I do not understand what the author here means by an individual conception; for, on the one hand, a word may be a sign of several conceptions combined either by composition, derivation, or inflection; and, on the other hand, a sentence may be a sign of a distinct conception resulting from the mutual relation of the words which it contains. Moreover, a word may be the sign of an *emotion*, whether standing alone, or introduced into the construction of a sentence; and in either case I apprehend it could not properly be said to be a sign of an individual *conception*.

Definition proposed.

374. Having rejected these definitions, it is not without some hesitation that I venture to propose the following:—*A Word is an articulate sound, or combination of such sounds, consisting of a Root, either alone, or combined with one or more particles, or with one or more other words, and expressing an emotion, or conception, either solely, or together with other words, as part of a phrase or sentence.*

Explanatory remarks.

375. On this definition I have to offer the following explanatory remarks:—

(1.) I say, it is "an articulate sound, or combination of such sounds," to distinguish it from the φωνὴ συνθετὴ (vocal sound *composite*) of Aristotle, which may perhaps have been correctly used by him in defining a Greek noun. But in Greek, as well as in English, and most other languages, there are words consisting of only one articulate sound, as ἄ, the Greek interjection; *à*, the French preposition; *a*, the English article; ἦ, the Greek conjunction; *e*, the Latin preposition;

[1] Aristot. Poetic. c. 34. Ed. Tyrwhitt.

[2] Über d. Versch. d. mensch. sprach. p.74.

i, the Latin imperative; *I*, the English pronoun; *O!* the English, French, and Latin interjection, &c., &c.; all which are recognized as words by all grammarians.

(2.) I say, a word may express "an emotion;" which is true, not only of interjections, commonly so called, but also of the vocatives of nouns, as *Lord! God!* when used in the humiliation of prayer, or in the grateful joy of thanksgiving. So in the imperative mood, the words *hear! help!* forcibly speak the emotions of one who so addresses the same Almighty power.

(3.) I say, a word may express "a conception," which it does in setting forth acts of the reasoning power, not only as a necessary part of speech, that is to say a noun or a verb, but also as an accessorial part. For the conjunction *and* expresses a conception of continuity; the preposition *for* expresses, among other conceptions, that of a motive existing *before* the mind of the speaker; the adverb *now* expresses the conception of time present; and so of all conjunctions, prepositions, and adverbs in all languages.

(4.) I say, a word effects these expressions "either solely, or together with other words, as part of a phrase or sentence." The Latin interjection *væ!* standing alone, expresses an emotion of grief, which may be either present, past, or future. Thrown into a sentence without governing (as grammarians say) any particular word, it may refer to *past* causes of sorrow, as in this line—

Mantua *væ!* miseræ nimiùm vicina Cremonæ.

——————————— Mantua
To sad Cremona was, *alas!* too near.[1]

The same *væ*, governing a dative case, and therewith forming an interjectional phrase, assumes the character of a prophetic denunciation of *future* woe. "*Væ tibi*, Corozaïn! *Væ tibi*, Bethsaïda!" "*Woe to thee*, Chorazin! *Woe to thee*, Bethsaida!"[2] Again, observe the effect of the other words in a sentence on the word *love*. "Beloved" (says St. John), "let us *love* one another."[3] Here the word *love* is a verb, embodying the highest precept of the Christian religion in regard to human society. "*Love*" (says St. Paul) "is the fulfilling of the law."[4] Here the same word, *love*, is an idealized substantive, used argumentatively, to prove the excellence of that spiritual affection which "worketh no ill to his neighbour." Mr. HOLDER has well illustrated this effect on words by the instance of the word *but*. "If I ask you" (says he) "what I mean by that word, you will answer, I mean this or that thing, you cannot tell which; but if I join it with the words in construction and sense, as, "*but* I will not," "a *but* of wine," "*but* and boundary," "the ram will *but*," "shoot at the *but*," the meaning of it will be as ready to you as any other word." In short, it is true, in all languages, that as the signification of a sentence (be it a simple or a complex, a long or a short one,) depends on the mutual relation

[1] Virgil, Ecl. ix. v. 28.
[2] St. Matt. xi. 21.
[3] St. John 1 Ep. iv. 7.
[4] Romans xiii. 10.

of all its parts; so the signification of one word in a sentence depends on its relation to others in the same sentence.[1] For a sentence is a sign, or showing forth of an act of the mind, which, if clear and distinct, is one complete unity; and the separate words of which it is composed contribute to the whole signification their respective portions, as integral parts, each receiving from the combination a particular force and effect. The only apparent exceptions to this remark are to be found in sentences not purely enunciative, but admitting interjections, expressive of emotion unconnected grammatically with the other words in the sentence.

Classification.

376. Words have been reduced to classes on different principles. The most ordinary classification in grammatical works is into the parts of speech. These I have already noticed, and shall revert to them in a future chapter; but previously I shall consider single words classed according to their intrinsic circumstances, as formation, origin, definiteness, mental or physical signification, and whether obsolete, antiquated, or newly brought into use. Of their extrinsic relations to each other, I shall notice analogy or anomaly, identity of sense or sound, generic or specific effect, and reciprocal signification. After these examinations, I propose to consider the effect of repetition of words, in whole or part, which differs greatly in different idioms.

Formation words.

377. The formation of words regards them either as consisting of one or more syllables, or as containing a root with or without particles. Of monosyllabic and polysyllabic words enough has been said for the present. In regard to roots and particles, I have stated that every word in every language must be either a root alone (and is then called a radical word), or a root combined with one or more particles, or else a compound word. When a single root is combined with a particle, or particles, the result may be distinguished as forming either an inflected, or a derivative word; when two or more roots serve to modify each other, I call the result a compound word. On this system words are distributable into four classes, 1st, *radical*; 2nd, *inflected*; 3rd, *derivative*; and 4th, *compound*.

Radical words.

378. By *Radical* words, I mean those which are actually used as roots of other words, or may possibly be so used, but of which no other root is known from which they may be derived. Thus, I say that the English substantive *Man* is a radical word, not derived (so far as I know) from any other, but *actually* serving as a root to *manly*, *manliness*, *manfully*, &c. And I say that the Latin preposition *præ* is a radical word, not derived (so far as I know) from any other; and (unless we regard it as identical with *pri* in *primus*) not serving actually (though it may *possibly*) as a root to some conceivable word. It has been made a question whether a language can be wholly composed of radical words, and the Chinese has been said so to consist. An observation of M. W. von HUMBOLDT'S throws some light on this point. He examines *tchî*, a Chinese word, or particle, which he con-

[1] Univ. Gram. s. 73.

siders as approaching the nearest to what he calls in European languages "a suffix, or flexion."[1] And he reduces it to three significations—1st, the participial sense of "passing;" 2ndly, the effect of a demonstrative pronoun; and 3rdly, the same pronominal meaning, but so employed as to render *tchî* what M. v. Humboldt calls "an empty, or grammatical word."[2] If his reasoning be correct, it may lead to an inference, that in other languages, as well as in Chinese, the vocal sounds, which now serve only as particles, may formerly have been words. And, indeed, the further back they are traced, and the more widely those of different languages are compared, the more probable does it seem that this may have been the case; not perhaps exactly in their present forms, but in others more simple. At the present day, however, the radical words in most languages form a small proportion, compared with the inflected and the derivative.

Inflection.

379. *Inflection* is a term derived from the Latin *flecto*, to bend. As it is now most commonly understood (and as it will here be used) it signifies the marking of the cases, genders, and numbers of nouns, and of the voices, moods, tenses, numbers, persons, and in some languages even the genders, of verbs, by the combination of one or more particles with a root, or, in certain instances, by a change of vowel, or consonant, in the root itself. It is now commonly called *declension* when applied to nouns, and *conjugation* when applied to verbs; but the use of all these terms has varied at different periods. The first of them employed, as a grammatical term, seems to have been *declension* (in Latin *declinatio* or *declinatus*). VARRO, the earliest Latin glossologist extant, uses *declinatus*, from the Greek κλίνειν, and old Latin *clinare*, "to bend." But his use of it was by no means philosophical. Assuming that the nominative case singular of a noun, or the first person singular of the present tense of a verb, was to be taken as the basis of analysis, he considered either of these to be analogous to a perpendicular right line, and the other cases or tenses to be analogous to a line *declining* from the perpendicular. Moreover he divided declensions into natural and voluntary. "Ego *declinatus* verborum et *voluntarios*, et *naturales* esse puto." "I think" (says he) "that the declinations of words are both voluntary and natural."[3] And it is clear from what immediately follows, that he calls *voluntary declination* what we now call derivation, "ut a *Romulo*, *Roma*, a *Tibure*, *Tiburtes*;" and that he calls *natural declination* what is here called inflection of nouns and verbs, "quæ inclinatur in tempora, et in casus, ut ab *Romulus*, *Romuli*, *Romulo*; et a *dico*, *dicebam*, *dixeram*." QUINTILIAN, in the first century of our era, applied declension to the inflection both of nouns and verbs. "Nomina *declinare* et verba in primis pueri sciant." "Let boys first learn to *decline* nouns and verbs."[4] PRIS-

[1] Lettre à M. A. Remusat, p. 28.

[2] Ib. p. 35. By an "empty word" this author seems to mean what is here called a particle.

[3] De Ling. Lat. l. viii. p. 134, ed. 1788.

[4] De Inst. Orat. l. i. c. iv. s. 25.

CIAN, in the fourth century, defines *conjugation* to be the successive *declension* of verbs. "*Conjugatio* est consequens verborum *declinatio*," and he explains conjugatio (as if it were a term of recent introduction) in different ways; but prefers the last, "quòd unâ eâdemque ratione *declinationis*, plurima *conjugantur* verba"—"because several verbs are conjoined in one and the same method of *declension*."[1] ALDUS MANUTIUS, in the fifteenth century, defines the verb "pars orationis *declinabilis*," a *declinable* part of speech, and reckons *conjugation* as one of its eight accidents.[2] G. T. VOSSIUS, early in the seventeenth, considers declension, "peculiariter, ac pressè dicta,"—"when used properly and strictly," to belong to nouns, including pronouns and participles,[3] and adopts from earlier grammarians the term *conjugation* as belonging to verbs, and derived from the Greek *συζυγία*; which, however, does not seem to have been used in a grammatical sense, but merely to signify the conjoining of any two or more things together. The word *inflection*, in a grammatical sense, seems to be modern. We have, indeed, in Latin, "*flectere* vocabulum de Græco;"[4] but that means "to adopt a Greek word with some slight change," as the Latin *pellex* from the Greek *παλλακίς*. The word *flectiones*, applied to the voice by Cicero,[5] means only the variations of tone in singing. Even in recent times the term inflection has been used with some diversity of meaning. F. von SCHLEGEL understands by it the internal alteration of the sound of the root, as *sing, sang—mann, männer;* and these changes he sets in opposition to prefixes and suffixes, as *love, loved, beloved.* This view is also adopted by Mr. SPURREL in his Welsh Dictionary. Other writers seem to confine the term flection, or inflection, to terminating particles. It appears to me that it may be reasonably extended to any alteration in the sound of a noun or verb, causing such a difference in its grammatical effect as has been above described. These alterations may be produced internally by a change of vowel, as *strike, struck;* or of consonant, as *wife, wives;* or externally by a prefix, as *ἐ* in the Greek *ἔτυπτον*, from *τύπτω*; or by an interfix, as *il* in the Turkish *sevilmek*, from *sevmek;* or by a suffix, as *en* in the English *beaten*, from *beat.*

Merely idiomatic.

380. Whether or not a particular class of words, in any given language, be marked by inflection, is a circumstance merely idiomatic; and, consequently, cannot afford a ground of classification to words in general. MANUTIUS ranks as *declinables* the noun, pronoun, verb, and participle; and as *indeclinables* the adverb, preposition, conjunction, and interjection. But admitting this distinction to be allowable in Latin, it is inapplicable to our own and many other languages. Nor, indeed, are all Latin verbs inflected throughout all their moods: the imperatives of *dico, duco, facio, fero*, are *dic, duc, fac, fer.* The Port Royal Latin Grammar says, "these should naturally terminate in *e*,

[1] Prisc. Inst. Gram. 8, 17, 93. [2] Manut. Inst. Gram. p. 74, ed. 1531.
[3] De Voc. Anal. l. ii. c. 1. [4] Gell. N. Att. l. iv. c. 3.
[5] De Oratore, 3. 25.

like *lege;* but they have dropped their final *e.*" Now the reverse is the case. They are pure roots naturally uttered, under emotion, in the imperative mood; and, on the other hand, *e* is added in *lege*, and other verbs, for the sake of euphony.

Derivation

381. The term *Derivation* is figuratively applied to words, from the Latin *derivatio*, which signifies the flowing of water through a *rivus*, or channel, from its source. So a derived word flows from its root either immediately by a single particle added, or mediately by the addition of successive particles. In discussing this topic, it is usual to call a derived word a *derivative*, and it may be convenient to denominate the word from which it is immediately derived a *derivant.* In this view a derivant is either a root, or a word which has flowed from the root by the addition of one or more particles successively. Thus in *will*, *wilful*, *wilfulness*, the root *will* is a derivant, from which by adding the particle *ful* flows the derivative *wilful;* and this latter, when the further particle *ness* is added to it, becomes a derivant to the derivative *wilfulness.* Of derivants we have next to inquire, whether they are native or foreign. Our word *incommutable*, for instance, cannot be traced to a native root; but is a derivative from the derivant *commutable*, which is the French *commutable*, a derivative from the Latin derivant *commutabilis*, and this last is derived by the successive addition of particles through *commuto* and *muto*, to the ultimate derivant, the Latin root *mut*, signifying change.

Its effects.

382. The effect of derivation is to produce in the derivative word one or other of the three following variations from the derivant, viz., either, first, a change of signification, as the derivative *untrue* differs in signification from the derivant *true;* or a change of the part of speech, as the derivative adverb *goodly* differs from the derivant adjective *good;* or a change of the class of words falling under the same part of speech, as the derivative substantive *gunner*, signifying a person, differs from the derivant substantive *gun*, signifying a thing. There are, indeed, some instances of slight variation in sound, effected by adding a particle, without altering the signification or grammatical effect of a word, as *alike* for *like;* but such instances can scarcely be deemed either inflections or derivations, and are owing to a mere sense of euphony. There are also some additions of particles, as *Johnny* for *John*, and the like, which are terms of familiarity chiefly addressed to children, and are merely idiomatic. In derivation, as in inflection, the object is to modify a single root; but the means employed are somewhat different. The portions of a word used for inflection, whatever may have been their original signification, are in their actual state mere particles; whereas many of those employed in derivation still continue to be used as words other than nouns or verbs. Among these, the most numerous are the so-called "prepositions in composition," which abound remarkably in the Greek language. In the great and valuable Greek lexicon of Robert Constantine, the derivatives effected by means of the preposition *ἀνὰ*, amount in number to 1,135, and those in

which some other prepositions are employed, are nearly or quite as numerous.

Its importance.

383. It is obvious, that in all cultivated languages, derivation and inflection must supply the far greater number of words, taking into account the fact that most derivative words are also inflected. Languages, indeed, greatly differ in their power of multiplying words from a single root. The richness of the Greek from this source is obvious from what has just been said, and is, indeed, universally acknowledged. Of the Latin language, VARRO says, "if you take a thousand primitive words, you at once lay open the sources of five hundred thousand."[1] M. MAUDRU has a like remark on the Russian language. He draws up an etymological table of derivatives from *imat*, to take, amounting in number to nearly three hundred; and he observes, "that in every language the number of derivatives must be incomparably greater than of primitive words."[2] Derivants may be furnished by every part of speech, and even by onomatopœias. From the onomatopœia *roar*, is formed the derivative a *roarer;* from the Scottish interjection *wae!* is formed the derivative *waefu'*, woeful; from the Greek adverb χθές, yesterday, is formed the derivative χθεσινὸς, belonging to yesterday; from the Latin preposition *super*, above, is formed the derivative *superbus*, haughty; from the Latin participle *sapiens*, knowing, is formed the derivative *sapienter*, wisely; from the Latin pronoun *alius*, another, is formed the derivative *alienus*, alien. But the greatest number of derivatives, in all languages, is formed from nouns substantive, nouns adjective, or verbs; these, therefore, will require more particular notice.

From Substantives.

384. Grammarians have distinguished those derivatives, which are formed immediately from nouns substantive or adjective, into six classes: 1. Patronymic; 2. Gentile; 3. Possessive; 4. Diminutive; 5. Augmentative; and lastly, a miscellaneous class called Denominative. I shall first notice those formed from nouns substantive.

Patronymics are derivatives regularly taken from the name of the father, as *Pelides*, the patronymic of Achilles, from his father *Peleus;* but sometimes from the grandfather, as *Æacides*, from *Æacus*, his grandfather; or from the mother, as Λητοίδης, Apollo, from his mother Λητὼ, Latona. The method of distinguishing an individual by the name of his father was of very ancient use. Thus we find in the Scythic version of the Behistun Inscription, column 1, line 39, *Kuras sakri*, "Cyrus' son;" on which my very learned friend, Mr. EDWIN NORRIS, makes the following judicious remark: "The word *sakri*, a son, always comes after its regimen, forming, I think, such a compound as the Greek *Pelides* and *Tydides*, or the Russian *Paulovich*."[3] In fact, this is exactly similar to our *Johnson*, *Williamson*, &c.

Gentile (that is to say, national) derivatives, serve to designate a person's country of origin, as the Latin *Appulus*, a man of Apulia.

[1] De Linguâ Latinâ, l. iv. p. 61, ed. 1788.
[2] Élémens d. l. Lang. Russe, p. 467.
[3] Scythic Version, pp. 63, 64.

The derivatives of this class are at first adjectives, as *vir Appulus;* but afterwards used substantively, by an ellipsis of *vir*, a man.

Possessives denote appurtenance, or belonging to a person, or thing, as the Greek adjective *βασιλικός*, royal (that is, belonging to a king), from *βασιλέυς*, a king.

Diminutives express smallness of size, and often imply delicacy or tenderness, as in the old French *joette*, a pretty little cheek, from *joue*, a cheek; and *fossette*, a dimple, from *fosse*, a foss:—

> Et se li prend de rire envie,
> Si sagement, et si belvie,
> Qu'elle descrive deux *fossettes*,
> D'ambedeux parts de ses *joettes*.
>
> *Roman de la Rose.*

These abounded in the early stages of the Latin language. Plautus has *labellum*, *ocellum*, *digitulus*, *papilla*, &c. He even uses diminutives of diminutives, as *paucus*, *pauxillus*, *pausillulus*, *bella*, *bellula*, *bellatula*.

Augmentatives show an excess of size, quantity, or quality, and often with some contempt, as the Italian *boccaccia*, a large ugly mouth.

The class called *Denominatives* embraces a great variety of relations, in which the derivative may stand to the derivant. I shall mention a few, which fall under the heads of place, time, person, and thing. In reference to place, we have *foremast* from the derivant *mast;* in reference to time, we have *antemeridian* from the derivant *meridian;* in reference to person, there are derivatives which mark rank, office, profession, or occupation; and in reference to things, those which mark abstracts and concretes natural and artificial. The Italian *marchese*, signifying the rank of a marquis, is a derivative from *marca*, a district anciently governed by an individual of that *rank*. The Turkish *defterdar*, a treasurer, signifies an officer, from *defter*, a treasure. The English word *lawyer* is a derivative from *law*, as a profession. The French *fermier*, a farmer, from *ferme*, a farm, marks an agricultural occupation. The Italian *bottegajo*, a shopkeeper, from *bottega*, a shop, marks the occupation of a person engaged in retail trade. The Turkish *kifeshguer*, a shoemaker, from *kifesh*, a shoe, is one occupied in mechanical employment; and the French *portier*, a porter (in old English, a *doorward*), from *porte*, a door, one engaged in the menial occupation of attending to the door. Derivatives, signifying things abstract, are such as the Latin *amicitia*, friendship, from *amicus*, a friend. From the English concrete, *earth*, in its natural state, comes the derivative *earthen;* from the Latin *candela*, a candle, comes the derivative *candelabrum*, an artificial concrete. To these may be added derivatives signifying likeness, as *angelic*, from the derivant, an *angel*.

From Adjectives.

385. Derivatives formed immediately from nouns adjective either produce a change in the grammatical character of a word, or else vary its signification. The grammatical character is altered by producing a different degree of comparison, as the Latin *durior*, harder, and *durissimus*, hardest, from *durus*, hard; or, by forming a personal substantive,

as *sacerdos*, a priest, from *sacer*, sacred; or a substantival abstract, as the French *richesse*, from *riche*, rich; or a substantival concrete, as the Latin *caverna*, a cavern, from *cavus*, hollow; or a verbal infinitive, as the Anglo-Saxon *sweartian*, to blacken, from *sweart*, black; or an adverb, as the Greek σοφῶς, wisely, from σοφός, wise. Of those which alter the signification, without changing the grammatical character, some relate to a quality simply, as the English *roughish*, from *rough*. Others relate to a quality with reference to the person, as the Latin *ebriosus*, given to inebriety, from *ebrius*, drunk. Some express tenderness, as γλυκήριον, the proper name *Glycerium*, from γλυκύς, sweet.

Verbs from Verbs.

386. The immediate derivatives from verbs may be either verbs, nouns substantive, or nouns adjective.

Of verbs from verbs, some express a wish to do the act expressed by the derivant, as the Latin *esurio*, I wish to eat (or, am hungry), from *edo*, I eat.

Some a beginning to do the act, as the Latin *horresco*, I shudder, from *horreo*, I am horrified.

Some a slight degree of action, as the Latin *sorbillo*, I sip, from *sorbeo*, I suck up.

Some a frequency of action, as the Latin *pensito*, I revolve in my mind, from *pendo*, I weigh.

Some a return of action, as the Latin *redeo*, I return, from *eo*, I go.

Some an increased action, as the German *hörchen*, to listen, from *hören*, to hear.

Some an opposite act, as the German *widerstehen*, to stand in opposition, from *stehen*, to stand.

Some show the cessation of action, as the Greek ἀπαλγέω, I cease to grieve, from ἀλγέω, I grieve.

Some the completion of an act, as the German *vollenden*, to bring completely to an end, from *enden*, to end.

Some the failure of an act, as the German *misshandeln*, to mismanage, from *handeln*, to manage.

Some the non-existence of an act, as the Latin *nolo*, I will not, from *volo*, I will.

Some a power of causing an act to be done, as the Turkish *sevdurmek*, to cause to love, from *sevmek*, to love.

Some a reciprocity of action, as the Greek ἀντιφιλέω, I love reciprocally, from φιλέω, I love.

Some an impossibility of action, as the Turkish *itchimemek*, to be unable to drink, from *itchmemek*, not to drink.

In certain instances, the derivant verb has become obsolete, and appears only in the derivative, as the old Latin verb *pleo* appears in *expleo*, *impleo*, *compleo*, *depleo*. "*Plentur* antiqui etiam sine præpositionibus dicebant," says FESTUS.[1]

Substantives from Verbs.

387. Nouns substantive derived immediately from verbs are also

[1] De Verbor. signif. voc. plentur.

frequent in most languages. I shall mention a few of the heads to which they may be referred.

Certain acts necessarily refer to place. Thus in Latin, *latebra*, a place of concealment, is derived from *lateo*, I lie hid.

Others refer to time. Thus the Greek *προφήτης*, a prophet, is derived from *πρόφημι*, I foretell.

Every act must have an agent. Hence from the Latin verb *ago*, I do, comes *actor*, the person who does the act.

Acts may generally be contemplated in the abstract; hence from the Latin verb *cupio*, I desire, comes *cupido*, desire.

Some acts give name to the instrument by which they are performed, as the Latin *tribulum*, a thrashing machine (originally *teribulum*), from *tero*, to bruise; whence comes, in a figurative sense, our word *tribulation*.

Some acts furnish derivant verbs to derivative substantives from the effect produced; as *candeo*, I shine, has the derivative *candela*, a candle.

Some from the substance required for doing the act, as the English substantive *fodder* is a derivative from the verb to *feed*.

Some from the habitual occupation of an individual in doing the act, as the Latin *scriba*, a scribe, from *scribo*, I write.

Adjectives from Verbs.

388. Adjectives derived immediately from verbs may express their qualities actively or passively. If actively, the adjective may express the act of the verb, either simply or intensively, or as causing it, or as evincing a capacity for it, or as showing a disposition towards it, or as practising it in a remarkable degree, or as exercising it habitually.

The simple act of living is expressed by the Latin adjective *vivus*, alive, from the verb *vivo*, I live.

The act of wandering is expressed intensively by the Latin adjective *errabundus*, much-wandering, from the verb *erro*, I wander.

The quality of causing terror is shown by the Latin adjective *terrificus*, from the verb *terreo*, I affright.

Capacity for flying in the air is shown by the Latin adjective *volucer*, capable of flying, from the verb *volo*, I fly.

Disposition towards butting is shown by the Latin adjective *petulcus*, inclined to butt (as Lucretius calls the lambs *agni petulci*[1]), from *peto*, to strike at.

The displaying of boldness in a remarkable degree is shown by the Latin adjective *audax*, bold, from the verb *audeo*, I dare.

The exercising acts of nurture habitually is shown by the Latin adjective *almus*, nourishing, from the verb *alo*, I nourish.

Adjectives derived from verbs may express passively the quality of fitness to become the object of the act, or that of a tendency to undergo it, or that of liability to it, or that of actually receiving it.

Fitness to become the object of love is shown by the Latin adjective *amabilis*, from the verb *amo*, I love.

Tendency to become the object of laughter is shown by the Latin adjective *ridiculus*, from the verb *rideo*, I laugh.

[1] De Rer. Nat. l. ii. v. 368.

Liability to be rolled is shown by the Latin adjective *volubilis*, easily rolled, from *volvo*, I roll.

The actual receipt of adoption is shown by the Latin adjective *adopticus* (adopted), from the verb *adopto*, I adopt.

It is to be observed, however, that some derivatives, in certain languages, may be understood both in an active and passive sense, as the Latin *immemorabilis* is applied to a person who does not remember, or to a thing which cannot be remembered. In the first sense, Plautus says—

Sibi moderatrix fuit, atque *immemorabilis*.[1]

But Lucretius uses it in the second sense—

Immemorabile per spatium transcurrere posse.[2]

It is to be observed, too, that though in derivatives from verbs, I have (for brevity) mentioned the derivant verbs, as they are most commonly recognised, namely, by the first person singular of the present tense, or by the infinitive mood; yet, strictly speaking, the derivation is often taken directly from other portions of a verb, or even from its particles, supines, &c. Thus, the proper derivant of *esurio* is not the present tense *edo*, but the future participle *esurus*.

The proper derivant of *errabundusis* is said by VOSSIUS to be the imperfect tense *errabam*;[3] but that may be doubted, for none of the derivatives in *bundus* refer to a past time exclusively, and SERVIUS explains *errabunda* by the present participle *errantia*.[4] The effect of this particle, however, was disputed among the Roman grammarians; for CÆSELLIUS (like Servius) considered it to have the force of a present participle; whilst TERENTIUS SCAURUS thought it implied the simulation of the act in question; but APOLLINARIS (with whom Aulus Gellius agrees) explained the participle *bundus*, more plausibly, as giving an extensive force, from the verb *abundare*, to abound.[5]

Other modifications of a single root, by means of derivation, may doubtless be found in the idiomatic forms of different countries; but those above given suffice to show, that this mode of combining particles with roots is capable of affording to language an extraordinary degree of richness, energy, and beauty.

Compound words.

389. By the term a *Compound Word*, as here used, is meant a word, in which two or more roots, or derivatives from different roots, are so combined as to modify each other in signification. It is true, that a single root, combined with a particle, either for inflection or derivation, is, strictly speaking, a compound; but as it performs in language a different function from the combination of two or more roots, each modifying the other, I have thought it advisable to distinguish those different sorts of words by different appellations. Where two component parts of a word are either both nouns, or both verbs, there can be

[1] Cistellaria, a. ii. sc. ii. v. 3.
[2] De Rer. Nat. l. iv. v. 192.
[3] De Analogia, l. ii. c. 33.
[4] Ad Virgilii Eclog. vi. v. 58.
[5] Noct. Attic. l. xi. c. 15.

no doubt but that the word belongs to the class here called compounds. For instance, in the English word *horseman*, the portions *horse* and *man* are both roots, and both may be separately used as nouns substantive. In the Latin word *patefacio*, I lay open, the portions *pate* (for patere) and *facio*, are derivatives from different roots, and may both be separately used as verbs. In the English word *household*, the portions *house* and *hold* are both roots, and the former may be separately used as a noun substantive, and the latter as a verb. In the Latin word *respublica*, a republic, the portion *res* is a root, and may be separately used as a noun substantive, and the portion *publica* is a derivative from a different root, and may be separately used as a noun adjective. In the Latin word *suaviloquus*, sweet-spoken, the portions *suavi* and *loquus* are derivatives from different roots; the former may be separately used as a noun adjective, and the latter represents *loquor*, which if used separately is a verb. Nor can only nouns and verbs be used, in forming compound words. A participle may be compounded with a noun substantive, as in the Latin word *plebiscitum*, a plebeian law, where *scitum* is a participle of the verb *scisco*, to enact. A numeral may be compounded with a noun substantive, as in the Latin *triumvir*, one of three magistrates; or with a noun adjective, as in the Latin *sexangulus*, hexangular. An adverb may be compounded either with a verb, as *satisfacio*, or with a noun substantive, as *satisfactio*, or with a participle, as *wellborn*, or with another adverb, as *henceforth*, or with a phrase, as *nevertheless*.

Their effect.

390. Though a compound word must always be taken as an integer in the construction of a sentence, it may sometimes be doubtful whether a word should be deemed a compound, or should be divided into its constituent parts. In this respect, compound words are of different kinds. Those which afford room for such a doubt, are where the constituent parts would stand in the same relation to each other, if used separately, as they do when compounded. Of this kind an example was shown above, in the case of the words "gallant-mast:" and such compounds I should call *imperfect*. On the other hand, I should call a word a perfect compound, when its constituent portions would bear to each other a different relation from that which they would bear if used separately. The compound a *horseman*, for instance, will not admit of being used separately, as signifying a man having the quality of a horse, or as signifying a horse partaking the nature of a man, or as signifying a being, partly horse and partly man, like the imaginary centaurs of old. The fact is, that all perfect compounds stand in place of short phrases; as a "horseman," signifies "a man" (actually or usually) "riding on a horse," the verb "riding" being dropt by ellipsis. So, "a household," does not signify "a house which holds" anything, nor anything which "holds a house;" but "the *persons*, which are held in a house." In similar cases, the corresponding terms in other languages are often derivatives, as a horseman answers to the Latin *eques*, and the French *chevalier*. But this does not happen in

those compound adjectives which have only an indirect relation to the substantives, which they qualify. Thus in Shakspeare's 'Rape of Lucrece,' the situation of the chaste wife, in the grasp of the ravisher, is elegantly described—

> Her *pity-pleading* eyes are sadly fixt
> On the remorseless wrinkles of his face.

Here the eyes do not *plead pity* as an attribute of the person pleading; but they *plead to obtain pity* on the part of him to whom they are directed. So in Cowper's exquisite poem on Alexander Selkirk—

> But the sound of the *church-going* bell
> These valleys and rocks never heard.

Here the bell does not go to the church: it only sounds to call the worshippers who go thither; and the allusion renders the compound more striking.

Simple or multiple.

391. Where an inflected, derivative, or compound word is merely formed as above described, that is to say, an inflected or derivative word with a single particle, and a compound word with two roots alone, they may respectively be designated *simple;* but where a further element is added to their construction, as by combining one or more particles with a simple inflected, or derivative word, or one or more roots or particles with a simple compound word, the result may then be designated a *multiple* inflection, derivation, or compound, as the case may be. All such words are called by Priscian, *decomposita*, decompounded words.[1] He adds, that of these *decomposita* "there are some, of which the simple *composita* are not in frequent use."[2] Thus the Romans employed the term *defensor*, but not *fensor—repleo*, but not *pleo*, &c. These however were exceptional cases. According to general usage, the multiple is framed upon the simple. Thus in Greek, τύπτω is a simple inflection of the root τυπ, and from τύπτω is formed the multiple inflection ἔτυπτον. In Latin, *demens* is a simple derivative from the root *mens*, and from *demens* is formed the multiple derivative *dementia*. In English, *horseman* is a simple compound of the roots *horse* and *man*, and from *horseman* is formed the multiple compound *horsemanship*.

Agglutination.

392. The term *agglutination* has been applied to the combination of roots and particles, in forming a word, either for inflection, derivation, or composition, when some portion of the root or particle is dropped; more especially if a change also takes place in the articulation of one or more of the component portions. We have instances of this in the ordinary expressions *ca'nt*, *wo'nt*, *sha'nt* for cannot, will not, shall not. In *ca'nt*, we not only drop the first *n*, but substitute a long *a* for a short one, and after the second *n* we drop the *o*. In *wo'nt*, we drop *l*, and retain instead of the short *i* in *will*, a long *o* from the

[1] "Figura quoque dictionis in quantitate comprehenditur: vel enim simplex est, vel composita, vel decomposita, quam Græci παρασύνθετον vocant."—Inst. Gram. l. v. c. 11.

[2] "Sunt tamen quædam quorum simplicia in usu frequenti non sunt."—Ibid.

Anglo-Saxon *wolde*. So in *sha'nt*, *l* is dropped, and the short *a* of *shall* is lengthened. Such agglutinations are frequent in names of persons and places, as *Chumley* for *Cholmondeley*, *Ciceter* for *Cirencester*. So in Latin, *capsis* for *cape si vis*, *lupercalia* from *luere per caprum*; and *solitaurilia*, from *sue*, *ove* and *tauro*. "Sed hæc" (says Quintilian) "non tam ex tribus (vocibus) quam ex *particulis* trium coeunt."[1] In the North American languages, as I have shown above, *agglutination* is carried to an extreme length, and forms to learners their chief difficulty.[2]

As to origin.

393. The distinction of *origin* is to be found in most, if not all known languages. And what Quintilian says of his time and country, is applicable, *a multo fortiori*, to our own. "Verba aut latina aut peregrina sunt. Peregrina porrò ex omnibus prope dixerim gentibus, ut homines, ut instituta etiam multa venerunt."[3] "Our words are either native or foreign. The foreign have come, I might almost say, from every country; as men themselves, and even some institutions have done." We may add, that the daily increasing intercourse of distant nations with each other, in the present age, enlarges in each language the intermixture. In this view, words may be classed as native, foreign, and hybrid.

Native words.

394. In most large countries, at least in those at all advanced in civilization, the *native* language may be divided into its cultivated and uncultivated portions. By cultivated, I mean that portion which is spoken by the best orators, and written by the best authors, and understood by well-educated persons of all ranks, and which is generally regarded as the standard language, for the time being. By uncultivated, I mean those forms of any language, which are discussed in the above chapter on Dialects. The standard of a language varies considerably in the course of time. The authorised translation of the Holy Scriptures was perhaps, in the reign of King James I., regarded as the best specimen of the standard English language then existing: and it still demands careful study, from all who would attain a complete command of our tongue. The same may be said of Luther's translation, with reference to the German language. But at present neither the words, nor their arrangement, in either of these translations, can be implicitly adopted, without striking the hearers or readers, as a peculiar deviation from the standard language of the day. Take an example of a somewhat later date. Bishop Jeremy Taylor, one of the most exquisite prose writers of the reign of Charles II., uses the word *considerable* in a sense which, though accordant with the Latin verb *considero* from which it is taken, is at present antiquated. He says, "it is *considerable*, that God, and the Sinner, and the Devil all join in increasing the difficulty and trouble of Sin;[4] meaning that this circumstance is worthy of consideration. Such was, no doubt, the first sense in which the word *considerable* was introduced into the English lan-

[1] Inst. Orat. i. 5.
[2] Sup. s. 91.
[3] Ibid.
[4] Life of Christ, Disc. 15.

guage from the French; for in Cotgrave's French Dictionary (Ed. 1650) its explanation is "considerable, to be considered, advised on, or thought of." But at the present day we only use it in the subordinate senses of "important, valuable, rather great than small." Dr. Johnson gives us all these last-mentioned senses; but leaves us to our own judgment, for the use of the word in any, or all of them.

Dialectic.

395. Dialectic words, that is, such as belong to the uncultivated portion of a language, may be distinguished into local and personal, as has been seen above.[1] Among the latter, are vulgarisms, and low colloquial words, of which the ordinary dictionaries seldom deign to take notice; or if noticed, often explain them incorrectly. Thus Dr. Johnson explains *jorden*, a pot, and derives it from the Anglo-Saxon *gor* and *den*. Now, according to Bosworth, *gor* is gore, clotted blood, dirt, mud, or dung; and *den* or *denn*, is a valley, a cave, a resting place, and allowing it to mean (as Johnson says it does) a receptacle, the compound word can never be applied to what all the authorities quoted by him prove it to signify, viz., a urinal; but the word was probably adopted with a ludicrous allusion to the overflowing of the river Jordan. Mr. HALLIWELL, though devoting his valuable work especially to archaic and provincial words, sometimes misses their precise signification. Of the word *palaver* he only says it is "to *flatter*." Mr. BROCKETT says, it is "to use a great many *unnecessary* words." In fact, it is the Spanish *palabra*, "a word;" and it is used by the English lower classes, to signify any kind of talk, which they either do not comprehend, or think is meant to deceive them; but the motive, or necessity is to be judged by the accompanying circumstances. In the once popular song of 'Poor Jack,' the word palaver implies in the hearer neither disrespect, nor want of confidence, but merely want of comprehension—

> Why, I heard our good chaplain *palaver*, one day,
> About souls, heaven's mercy, and such.[2]

Again, Mr. HALLIWELL is rather lax in his definition of *joram*, "a large dish or jug of any *eatables*, or liquids." He should at least have added that it is more especially (if not exclusively) applied to a drinking vessel, which is circulated round a table, such as a punch-bowl, or the like; as in the old farce of the *Golden Pippin*—

> When bick'rings hot, 'mong goodwives got,
> Break out at their gameyorum,
> My golden rule, their rage to cool,
> Is "push about the *joram!*"

Here the satirical humour would be lost, if the joram did not mean a drinking vessel, in which all might share. The expressions of ridicule or disrespect which occur in the vulgar language of distant times and countries have a great similarity of effect. An awkward player on the fiddle is called, in vulgar English, a *scraper*: in vulgar German, *schrapen*

[1] Supra, s. 45.

[2] Dibdin's Sea Songs.

is so to play; and VERRIUS tells us that a similar expression was used by the old Romans. "*Rasores* fidicines antiqui appellabant, qui, ut ait Verrius, ita appellari videntur, quia *radere* ictu chordas videantur."[1] Aristophanes describes an ill-taught young man contradicting his father, and calling him *Japhet*.

Μήδ' ἀντειπεῖν τῷ πατρὶ μηδὲν, μήδ' Ἰαπετὸν καλέσαντα.

Nubes, v. 994.

In the last century the term of contempt for a father was old *Squaretoes*.

Drink it away and call for more,
Let old *Squaretoes* pay the score.

Old Drinking Song.

In the present day, a vulgar young man shows the same disrespect to his father, by addressing him familiarly as *Guv'nor*, a slang term applied by thieves to the jailer.

How far noticeable.

396. Quintilian calls all words barbarisms, which deviate from the standard or cultivated portion of a language: and he directs them to be avoided by an orator. "Prima barbarismi, ac solœcismi fœditas absit."[2] But occasions often occur where an ignorance of their meaning leads to much inconvenience. I have known counsel, in a collision case, greatly confused by not understanding the nautical term *close-hauled*, which is applied to a sailing ship when her head is laid as close as possible to the point from which the wind blows. A learned judge was much surprised by the assertion of a Newcastle witness, that he was "born in a *chare*." The word *chare* meaning, in the Newcastle dialect, a narrow lane. And I remember seeing a judge on the western circuit puzzled by a witness, who, in speaking of certain sheep, always called them *hogs*; until his lordship was informed, that in that part of the country a sheep under a year old was called a hog-sheep, and for shortness, a hog.

Distinctions of rank, &c.

397. In most civilized countries there is a greater or less distinction of words, according to the intimacy or difference of rank between the speaker or writer, and the person addressed. In Bengalese, in a respectful address to superiors, the third person is generally applied instead of the second.[3] In English it is only the greatest degree of intimacy that excuses one person's addressing another in the second person singular of a verb. Our grammarians in general overlook this circumstance; but WALLIS long ago noticed it. "It is to be observed too" (says he) "that the custom has obtained among us (as among the French and others now-a-days), that when any one addresses another, though only a single person, yet he employs toward him the plural number. But we then say *you*, and not *ye*; and if any one addresses another in the singular number, it is commonly either from disdain or from familiar affection."[4] To certain persons of rank or official station the possessive of the second plural is used with an addition of title, and then the verb agreeing with it is in the third person, as to the

[1] Festus, voc. Rasores.
[2] Instit. Orat. lib. i. c. 5.
[3] Halhed, B. G. p. 184.
[4] Gram. Ling. Anglic. ed. 1765, p. 98.

Queen, "your majesty commands;" to a magistrate, "your worship decides," &c. Our Quakers, wishing to avoid this ceremonial, often fall into the error of using the accusative of the pronoun instead of the nominative, as "Friend, dost *thee* know?" &c. On the other hand, in Italy the obsequiousness is carried so far, as not only to address a single individual with the third person singular, and several individuals together, with the third person plural; but the titles *vossignoria*, your lordship, and even *excellenza*, excellency, are addressed to persons in a very ordinary rank of life. In several barbarous languages different words are used by the different sexes. In the Quicha tongue a son is called by the father *churi*, by the mother *huahua;* a daughter is called by the father *ussusi*, by the mother *huahua;* a brother is called by a man *pana*, by a woman *huaoque;* a sister is called by a brother *tura*, by her sister *ñaña*. In England children of the middle and upper ranks call their mother *mamma*, in France *maman*. In England such children call their father *papa*, whilst children of the peasantry call him *daddy*. In Friezland *heit* and *mem* are used for father and mother, though the proper Dutch names are *vader* and *moeder*. A very remarkable instance of the coexistence of different languages or dialects occurs in Java. It was first particularly noticed by the Swedish traveller THUNBERG, who visited that island in 1775, and who gives copies of a letter from a native prince to the Dutch governor-general, in three dialects, which he calls the language of the mountaineers, the vulgar Javan or Malay, and the language of the court.[1] But Thunberg knew so little of the Malay, that he said it appeared to him to be an Arabic dialect.[2] W. HUMBOLDT's able Dissertation on the *Kavi*, one of the Javan dialects, is well known; and the recent dissertation of Mr. CRAWFURD, prefixed to his Malay Grammar, places the whole of the languages used at Java in a clear light. These, according to him, are four: first, the Malay, which differs from the Javanese proper, and is the common medium of commercial intercourse throughout the Eastern Archipelago; secondly, the vulgar Javanese; thirdly, the ceremonial or court-language; and fourthly, the Kavi, which is at present entirely confined to certain compositions, chiefly dramatic, of a mythological character, and is supposed by Mr. Crawfurd to be an antiquated Javanese.[3] The ceremonial language is the only one of its kind among the languages of the East. It is called by the Javanese *krama*, "the polite," in contradistinction to *ngoko*, "the vulgar or vernacular." The sovereign and his family address others in the vulgar tongue, while they themselves are addressed in the ceremonial. Mr. Crawfurd analyses the latter, and gives specimens of words in it differing altogether from the vulgar, but taken some from the Malay and some from the Sanskrit, though by far the greater portion of this dialect is common Javanese, a little altered in sound or sense. In short this ceremonial language of Java seems analogous to

[1] Voyages, vol. i. p. 308. [2] Ibid. p. 252.
[3] Dissertation, p. xxxviii.

what the court language of England might have become, had the euphuisms of John Lilie taken root there in the time of Elizabeth, and been in part Latinized by the pedantry of the first James, and in part Frenchified by the dissolute followers of the second Charles. A custom prevails in Thibet and Middle Asia, and also in Polynesia (says Mr. Logan), of temporarily disusing words, which enter into the sovereign's name. In China a similar practice was introduced, B.C. 249; and on the accession of the present emperor the character *chú*, which forms part of his name, was ordered to be written in a mutilated form whenever it is used for common purposes.[1]

Foreign words.

398. There is no community which can subsist for any great length of time, without the introduction of foreign words into its language. The causes for this are various; among the chief is religion. By this were the Greek and Latin words connected with the Christian faith spread over a large portion of the globe. By this were the Arabic terms of the Koran first heard in the interior of Africa, and in the steppes of Tartary. "Mussulmanism, established for a long time among most of the Turkish nations, may be reckoned" (says M. Abel Remusat) "among the causes which have most powerfully contributed to the alteration of their idioms, by introducing into them a great number of Arabic and Persian words, destined to fill the voids of a language not over abundant; to express religious ideas; and to designate objects peculiar to the countries whence the Turks drew their knowledge of Islamism."[2] Similar remarks apply to the sacred language of Brahminism, many words of which are spread through great part of the continent and isles of Asia. "Sanskrit" (says Mr. Crawfurd) "is found in Javanese, in a much larger proportion than in any other language of the Archipelago; and to judge by this fact, and the numerous relics of Hinduism still found in Java, this island must have been the chief seat of the Hindu religion in the Archipelago, and probably the chief point from which it was disseminated over the rest of the islands."[3] In the present Javanese the proportion of Sanskrit words is about 110 in 1000. Words thus introduced often remain for many centuries after the religion has been eradicated, and perhaps forgotten by the great mass of the people. Who, but comparatively few scholars among the many millions that speak English, is aware that *Wednesday* implies the worship of *Odin?* So, the practice of *augury* among the Romans was derived from *avigerium*, and that from *avis* and *gero*, meaning to predict future events by observing the motions of certain birds. Hence the *Augurs* were those who professed that art of prediction, and *augurare* was to predict by those means. Now the practice has for many centuries ceased, and is quite forgotten in Europe; yet we retain, in the general sense of predicting from appearances, the English to *augur*, the German *augurire*, the

[1] Journal of the Indian Archipelago, v. 231.
[2] Recherch. Lang. Tart. p. 249.
[3] Dissert. p. xxxix.

French *augurer*, the Italian *augurare*, and the Spanish *agorar*. So Shakspeare makes Proteus say—

> ——— thy face, and thy behaviour,
> Which, if my *augury* deceive me not,
> Witness good bringing up.[1]

Next to religion, as a cause of introducing foreign words and phrases, comes commerce. Hence we have borrowed from our trading customers such words as *percentage*, *average*, *bankrupt*, &c. In our military affairs, we have *colonel*, *bayonet*, *bivouac*, and many other foreign words, adopted at different times. In maritime matters most of our terms are French or Dutch, as an *admiral*, a *frigate*, to *luff*, to *veer*, &c. The administration of the English law furnishes whole dictionaries of words mostly either Latin or Norman-French, from the ancient "*Termes de la Ley*," to the "Law Dictionary" of Tomlins. Our civil government has naturalised the word *monarchy* from a Greek, and *legislation* from a Latin source. For scientific purposes, we daily form derivatives from Greek roots, as *homœopathy* and *palæontology*. In the common affairs of life, we take from the French such words as a *dépôt*, a *bon mot*, and a *soirée;* and in the poetical style, from the Latin, *consummate* is employed with great beauty by Milton in a passage elsewhere quoted for another purpose—

> ——— So from the root
> Springs lighter the green stalk, from thence the leaves
> More aërie, last the bright, *consummate* flow'r.
> *Par. Lost*, v. 479.

Where a derivative word is from a foreign source, a teacher should be particularly careful to explain to the learner its origin. How many schoolboys are there, who have been long repeating the Greek *Aorist* tenses, without knowing that they signify an indefinite time, from ἀ privative, and ὅρος a boundary!

Inaccuracies.

399. The transferring of whole words from one language to another, whether it be done by means of speech or writing, must frequently be imperfect, either in sound or sense, or both. If the transfer be made in writing, the word is often so changed in pronunciation as to be scarcely recognized. This is particularly the case in proper names of men or places. We write *Paris* as the French do; but we do not pronounce it like them. A Dutchman writes the English name *Dawes* as we do, but he pronounces it as we pronounce *Davis*. The late Bishop Burgess, when a young man, edited Dawes's Miscellanea Critica. Some time afterwards, travelling in Holland, he met with some learned men, who asked him many questions about a Mr. Davis (as he understood them), and they were much surprised at his saying he knew no such person. On the other hand, if the word be written differently from the original, it leads, as W. v. Humboldt observes, to a difference in the speech.[2] When we write *Copenhagen*, we make it

[1] Two Gentlemen of Verona, a. iv. sc. 3.

[2] Veränderungen in der Schrift führen zu Veränderungen in der Sprache.—W. Humboldt, Zusams. p. 5.

in pronunciation a very different word from the Danish original *Kiöbenhavn*. The chances of error are much increased when the words are merely caught by ear, for then both the speaker and hearer may contribute to misapprehension. Hence we cannot rely with much confidence on the vocabularies of savage tribes collected by ordinary travellers; and hence too the extraordinary corruptions of English and French words by the barbarous natives. Dr. Latham has given some specimens of the curious changes which European words undergo among the Chinuks of North America; such as *hakatshum* for handkerchief, *paia* for fire, *tumola* for to-morrow, *siapul* for the French *chapeau*, and some equally curious changes of sense, as *tala* for silver, because silver was only known to them as the substance of a dollar, pronounced by them tala. *Kintshosh* (King George) for an Englishman, *oluman* (old man) for a father. To the French words they generally prefixed the article as a part of the noun. Thus they called a mouth *labush* (la bouche) a table, *latapl* (la table), the teeth *letan* (les dents). These last words are analogous to the expressions of our ignorant persons, who call an umbrella *a numberella;* or to that of Captain Cook, who called the island of *Taiti*, Otaheite, the *o* in the Taitan language standing in the place of an article. So when an old farmer asked his daughter to help him to *a egg*, and she told him he should say *an egg*, he replied, "Well, then, give me two *neggs*." Tyrwhitt thus explains *nale*, in the Friar's tale, by Chaucer—

> They were inly glad to fill his purse,
> And maken him gret festes at the *nale*.

This Tyrwhitt considers to be merely a corruption, which has arisen from the mispronunciation and consequent miswriting, *atte nale* for *at an ale*, the word *ale* being used for an alehouse; or rather (as I suppose) for a meeting to drink ale, as *Whitsun-ale*, which Halliwell explains "a festival held at Whitsuntide, still kept up in some parts of the country." On the other hand, Tyrwhitt supposes *ouches* to be used for *nouches* in the Clerke's tale of Grisilde—

> A coroune on hire had they han ydressed,
> And set it full of *ouches* gret and smal.

Nouches being perhaps the same as *nuscas*, in the laws of the Angli and Werini, that is Thuringians. Tit. 6, s. 6. "Mater moriens dimittat filiæ spolia colli, *i. e.*, mnrenas, *nuscas*, monilia," &c. A different but common error, in the sense of words caught by ear, is the giving a general sense to some particular expression. The common Maltese use the English expression "shove off" for ordering a dish to be removed from the table, or a garment to be taken off the person; the origin of this expression is, that when the Maltese boats crowded inconveniently round a man of war, the sentry ordered the boatmen to shove off. So the Chinuks adopted from the English the word *pilton* for a madman, because an English sailor named *Pilton* became insane.[1] So also the natives of New Ireland call a rope *pilpili*, because

[1] Dr. Latham.

they heard the sailors often call to each other to *pull* the rope. Nor do errors of this kind occur only to uncivilised people. M. DUPIN supposes that we use the French word *promenade* to signify a gravel walk in a pleasure ground,[1] because he had probably seen some persons taking a promenade (that is walking for amusement with some degree of regularity) on such a gravel walk. A foreign word is often received in one language or dialect from another in a secondary sense, whilst the primary sense is unknown or forgotten. Dr. Krapf gives an instance of this in the word *wasimu*, which, in the Suaheli dialect, signifies mad, but in the Sambara the same word signifies evil spirits.[2] Thus in English many persons who use the word *lunatic* for mad, are wholly unaware that it relates to the Latin word *Luna*, the moon, to whose influence madness was anciently ascribed.

Transition.

400. In the transition of foreign words to different countries, it does not always happen that those countries which are nearest to the local source of the word retain it most accurately. Italy, France, and Spain, though much nearer than Wallachia to the source of the Latin language, deviate more than the latter does from the original Latin of certain words, *ex. gr.*—

Latin.	*Italian.*	*French.*	*Spanish.*	*Wallachian.*
digitus.	ditto.	doigt.	dedo.	digit.
verbum.	parola.	mot.	palabra.	wuorbe.
mensa.	tavola.	table.	meda.	masa.
rogare.	pregare.	prier.	pregar.	ruoga.
albus.	bianco.	blanc.	blanco.	alb.[3]

After a word has passed from one language to another with some slight alteration, it may be still further changed in the course of time. Thus the Latin *nuptiæ*, marriage, was in old French *nopces*, which in the present day is *nôces*, dropping the characteristic *p* of the Latin radical word. So the Latin *cognoscere* became in French *cognoistre*, and afterwards dropping both the *g* and *s*, *connoitre*. But the greatest changes occur in words which have travelled through several different languages, undergoing some alteration at every stage, until the first radical sound is entirely lost. Of this our words *wig* and *peruke* afford a striking instance. The root of both is *pel* or *fel*. Macbeth says:—

> The time has been, my senses would have cool'd
> To hesr a night-shriek; and my *fell* of hair
> Would at a dismal treatise rouse, and stir
> As life were in't. *Macbeth*, a. v. sc. 5.

In the Anglo-Saxon, *fell* is the skin; and so in Chaucer—

> And said [that] he and al his kinne at ones
> Were worthy to be brent, both *fell* and bones.
> *Troil. and Cress.* i. 90.

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[1] Voyages, part iii. 1824, vol. i. p. 121.
[2] Proc. Ch. Miss. Soc. 1853, p. 59.
[3] Adelung. Mithr. vol. iii. p. 411.

In German, Wachter explains *fell*, "tegumentum animalis naturale," "the natural covering of an animal." It is allied to the Greek φελλὸς, cork, the covering of a cork tree. In Welsh *pil* is our word *peel*, the rind of a vegetable. In English we have *fellmonger*, a dealer in hides or skins; and *peltry* from the French *pelleteria*, the dealing in such wares. The Latin has both *pellis*, the skin, and *pilus*, a hair. From pilus comes the Spanish *pelo*, a hair, with many derivatives, among which is *peluca*, a wig. From peluca is taken the Italian *perruca;* from that the French *perruque;* and from that the Dutch *parruik*. It seems that from the Dutch (pronounced *par-wick*) the English first took *periwig* (for Shakspeare speaks of a "periwig-pated fellow"); but the fashionable people, at a somewhat later period, adopted *peruke*, from the French. This also has now become obsolete, and of periwig we have dropped the two first syllables, retaining only wig. Abbreviations of this kind are frequent. Within a very few years after the invention of an *omnibus* it became in common speech a *bus*, and in like manner a *cabriolet* was shortened to a *cab*. Nor is this at all peculiar to Englishmen. In Malay we have for *ampadal*, the gizzard, *padal;* for *nwang*, money, *wang;* for *tiyada*, no, *tada* and *ta*.[1] The Sanskrit name of the nutmeg is *jatiphala;* in Malay and Javanese it is shortened to *pala*.[2]

401. The first requisite, towards the useful adoption of a foreign word, is to understand it perfectly in the original. A failure in this respect may entail great confusion and obscurity in the language into which it is introduced. I will exemplify this in two very important words, *Idea* and *Law*. There are few foreign words more frequently occurring in English discourse than *idea;* and still fewer of which the original and proper signification is so generally misunderstood. It is a common error, that Plato invented both the term *idea*, and the philosophical system founded on it. But the term was certainly used long before his time by several Pythagorean philosophers, particularly *Epicharmus*, *Archytas*, and *Aristæus;* and Plato himself ascribes to another Pythagorean, *Timæus* the Locrian, the following explanation of it:—*τὸ μὲν εἶμεν ἀγένατον τε, καὶ ἀκίνατον, καὶ μένον τε, καὶ τᾶς ταυτῶ φύσιος, νοατὸν τε, καὶ παράδειγμα τῶν γενωμένων, ὀκόσα εν μεταβολᾷ ἐντὶ, τοίουτον γὰρ τε τᾶν Ἰδέαν λέγεσθαι τε, καὶ νοεῖσθαί.*[3] "The being ungenerated, and unchangeable, and permanent, and the like, and a model of generated things which exist in change; such is that which we call, and understand to be an idea." It is clear then, that Plato, and his predecessors the Pythagoreans, regarded ideas as certain necessary *laws* or *forms* of the mind; as, for instance, the idea of a circle, which, to use the words of Timæus, is *ἀγένατον*, not generated by experiment or observation, in comparing the sun, a chariot wheel, a round table, and other circular objects; but on the contrary, it is the *παράδειγμα*, or model, to which we

Idea.

[1] Crawf. Gram. 65.
[2] Crawf. Diss. exc.
[3] Plato, Opera, p. 1089, ed. Ficin.

mentally refer them all as the test of their circularity. This form or law of circle in the mind is *ἀκίνητον*, not moved or affected by any change from causes external or internal; and it is *μένον*, permanent, the same now that it was thousands of years ago, and as it will be thonsands of years hence. I cite this explanation of the Platonic or Pythagorean doctrine with no reference to its philosophical merit or demerit; but simply to show the original meaning of the Greek word *idea*. Now let us see how this unfortunate word has been treated by those who have introduced it into the English language. Mr. LOCKE says, "Whatsoever the mind perceives in itself, or is the immediate object of perception, thought, or understanding, *that* I call an *Idea*." If therefore the mind *perceive in itself* a desire to drink, or to game, or to rob, or murder any one, this is an idea; if a glass of beer, or a dice-box, or my neighbour's purse, becomes to me an *immediate object of perception*, this likewise is an idea; if I *think* of taking a ride, or of building a house, or of feasting on turtle or venison, this is an idea; if I *understand* Mr. Locke's book on the understanding, the book itself, being the immediate object of my understanding, becomes an idea. Now the comprehending under one common head all these mental acts, and external objects, may or may not be ingenious; but why call that head by a Greek term, with which it has no more to do than with any other word in that or any other language? The consequence is seen in the utter confusion that has appeared in all the psychological speculations formed on Mr. Locke's doctrine of ideas. Mr. HUME, for instance, considers an idea to be nothing more than a *fainter kind of impression*. Dr. WATTS says it is "a representation in the mind of something that we have seen, felt, heard, &c., or been conscious of."[1] Idea then, according to this author, is only another word for *Memory*. He develops his notion at some length; and among other things, he tells us that "those ideas which represent *bodies* are generally called *images*," a notion which the Abbé CONDILLAC readily embraces, and improves upon, in his usual manner. "Les *sensations*" (says he), "considerées comme representant les objets sensibles, se nomment *idées*, expression figurée, qui au propre signifie la même chose qu' *images*." "Sensations, considered as representing sensible objects, are called ideas, a figurative expression which properly signifies the same thing as *images*."[2] Dr. JOHNSON, according to Boswell, was particularly indignant against the almost universal use of the word idea, in the sense of notion or opinion; thinking it clear that idea can only mean something of which an *image* can be formed in the mind. Now the conception of an image of a sensible object not only does not correspond with that of an idea, in Plato's sense, but does correspond with what he calls a *φάντασμα*, or appearance; and though an idea is necessarily true, a *φάντασμα* may be either true or false. For thus speaks the Eleatic stranger, in the Sophista; *τί δὲ δὴ, διάνοια τε, καὶ δόξα, καὶ φαντασία,*

[1] Logic, part i. c. 1. [2] La Logique, part i. c. 3.

μεν; οὐκ ἤδη δῆλον, ὅτι ταῦτα γένη ψευδῆ τε καὶ αληθῆ πάνθ' ἡμῶν ἐν ταῖς ψυχαῖς ἐγτίγνεται;[1] "What shall we say of cogitation, and opinion, and phantasy? Is it not plain, that all such things may be either true or false, as they arise in our minds?" Instances of this confusion might be carried much further; but the above are sufficient to show that, until very recently, the authors who have succeeded Mr. Locke have wandered, in various directions, far away from the original meaning of the foreign word, Idea. In common discourse, the latitude taken in the use of this word is almost unlimited.

Law. 402. The real origin of our word *Law* is frequently misapprehended. It is commonly said to be from the Anglo-Saxon *laga*, which is so far true; but *laga* was not a word of native origin, and was in fact unknown to the Saxons in England till the time of Canute; prior to which epoch the Anglo-Saxon laws were variously termed *æ*, *asetnysse*, *domas*, or *gerædnysse*. We sometimes find *rihte* mentioned; but that was evidently from the Latin *rectum*. In Canute's laws *laga* first occurs, introduced, no doubt, by the monks from the Latin *lex*, which word had previously undergone various changes of signification. So far as we can discover anything approaching to certainty in the ante-consular history of Rome, it seems that the first notion that the Romans had of laws was that of a command, expressed by *jus*, from the verb *jubeo jussi*, and that ancient word remained in use to the latest times. The accounts which we have of *Leges Regiæ*, royal laws, at that period, may be set down as fabulous; and the first written laws, of which we know anything certain, were made after the expulsion of the kings, when the people, or at least that class which was called on to give sanction to legislative acts, heard them *read* at a public meeting. This reading was called a *lex* from *lego*, I read. And for many centuries afterwards, the term lex was confined to laws so enacted, whilst senatus consulta, edicta, &c. had also a binding force. When the emperors did away with popular legislation, it was declared that their ordinances should have the force of *leges*, that is, should have the same binding authority, which the written laws *read* to, and sanctioned by the people, anciently possessed. These imperial laws, under the name of *Constitutiones*, were collected, by order of Justinian, in his Code; and to these he caused to be added, in the Digest, extracts from the works of eminent lawyers, to which also he gave the force of law. Meanwhile the original term *jus* had obtained a more extensive scope, signifying what we call law in general, and being thus contradistinguished to the *Leges*, which were specific acts of legislation. This distinction is preserved to the present day in most continental countries; as between *droit* and *loi* in France, *dritto* and *legge* in Italy, *recht* and *gesetz* in Germany; but in England we unfortunately confound *jus* and *lex* under the common term, law; a circumstance which causes much confusion in the administration of justice, in those dependencies of the

[1] Plato, Opera, p. 184, ed. Ficin.

British Crown, where the judicial system is founded on the Roman law. The same circumstance renders it difficult correctly to translate treatises on English law into any of the continental tongues, or to translate continental law-books into English. The practice which has lately prevailed of using the letters D. C. L. to signify "Doctor of Civil Law," may be tolerated, if confined to the English language; but if taken for *Doctor Civilis Legis*, it involves the solecism of using *Lex civilis* for *Jus civile*, a fault in Latin phraseology only paralleled by the terms *Lex Salica*, for *Jus Salicum*, *Lex Burgundionum* for *Jus Burgundionum*, and the like, employed by the barbarians, who overran the Roman empire.

Use and abuse.

403. The use and abuse of foreign words in any language depend on their superior fitness, or the contrary; and that fitness is to be determined on the ground either of signification, or of euphony. With respect to signification, DUCANGE observes that there is no language so prolific, and so fortunate as not sometimes to want words of its own, wherewith to express things strange to itself.[1] And my learned friend, Mr. BOYES, has suggested a rule, that if by the introduction of a foreign word we can set forth the conception, which we wish to express, more accurately by a single shade, we are justified in so doing. It was, perhaps, for this reason, that the English translators of the Bible introduced into the first verse of Genesis the word *created*, from the Latin *creavit*, rather than *shaped* from the Anglo-Saxon *sceop;* because the latter might seem to imply that God only gave *shape* or form to pre-existing matter; whereas to *create* conveyed the true idea, that both matter and form owed their existence to the Almighty will. So long as we have a native word sufficiently expressive of any intended conception, it is mere affectation to use a foreign word, unless it be manifestly more euphonious. Quintilian considers the introduction of a foreign word into a Latin discourse to be a barbarism. "Barbarismum pluribus modis accipimus. Unum in gente, quale sit, si quis Afrum vel Hispanum Latinæ orationi inserat."[2] Yet Cicero, the most eloquent, and most philosophical of the Romans, had the weakness, at least in his Epistles, to introduce Greek words, without the slightest necessity, either on the ground of euphony, or of signification. For instance, "Ubi *ἐπίτευγμα* magnum nullum fieri posset, *ἀπότευγμα*, vel non magnum, molestum futurum sit, quid opus est *παρακινδυνεύειν*?" "For when no great *advantage* can be gained, and even a slight *error* may be injurious, what need is there to *run the risk?*"[3] In this passage all the Greek words might have been supplied by Latin equally forcible, equally well-sounding,

[1] "Nulla enim est tam fœcunda felixque lingua, quæ non careat aliquando, quibus res haud sibi vulgares exprimantur, propriis vocabulis."—Gloss. præf. p. xii.

[2] "We understand barbarism in various ways. One is in reference to the nation; as, for instance, if a person should introduce an African or Spanish word, in a Latin oration."—Inst. Orat. lib. i. c. 5.

[3] Epist. ad Attic. lib. xiii. ep. 27.

and more generally intelligible. I admit that where a foreign word is more euphonious than a native word *of the very same signification*, its adoption may add to the pleasure of sound, which is by no means to be disregarded in language. At all events, where such a word has been long used, and has become perfectly intelligible, it would be pedantic to reject it, for a harsher one of native origin, either new, or obsolete. On this ground, I am disposed to prefer the substantive a *manual*, which has been above two centuries in use, to a *handbook*, which, though of Saxon origin, had become obsolete. Foreign words, whether well or ill introduced at first, may become in course of time useful adjuncts to history. The names *alpha*, *beta*, &c. given by the Greeks to their letters, being without signification in Greek, but all of them significant in Hebrew, and other Phœnician languages, indisputably prove, that the Greek alphabet, and consequently all others in Europe, were of Phœnician origin. Mr. Crawfurd has argued very ingeniously on the greater or less intercourse of the Malays with several other nations, from the various words in their language derived from foreign sources, and from their own words spread, or not spread, to neighbouring lands. Thus he shows that the domestication of wild animals must have taken place very early among the Malays and Javanese, only one (the goose) having a foreign name.[1] On the other hand, tobacco, which appears from records to have been introduced into Java in 1610, shows its American origin by the name *Tambaku*.[2] Most of the theological words are Sanskrit, showing that the Hindoo religion prevailed very early among the Malays and Javanese; but the tribes converted to Mahomedanism make large use of the Arabic words relating to that faith.[3] It may be observed that not only foreign words but foreign phrases are sometimes adopted in our language as words, ex. gr. *nonplus*, *nonpareil*, *videlicet*, *facsimile*, &c. The last-mentioned word, however, is not in Johnson; though he has the uncouth word *facinorousness*, apparently coined by himself from the Ciceronian *facinorosus*.[4]

Hybrid words.

404. Besides words wholly native or wholly foreign, there is in many languages a class in which one part of a word is native and another part foreign. These have been called *hybrids*. "Hybrida" (says R. Stephanus) "vox est ex diversis linguis conglutinata:"[5] "A hybrid word is one conglutinated from different languages." The term *hybrid* originally implied contempt, being derived from ὕβρις, insolence, and that from ὑπὲρ, above. Hence, probably, it was used by persons of a dominant race, to characterise the issue of a connection with one of baser origin; and thence it was applied to brute animals and plants, and subsequently to a mixed language. But I mean it here to be solely understood of single words, in which one part belongs to one language, and another to another. This may be in different forms. A noun may be modified by a particle either preceding or

[1] Dissertation, p. clxxxiii. [2] Ibid. p. cxci. [3] Ibid. p. cxcvii.
[4] Orat. Catil. 2, 10. [5] Thes. Lat. ad voc.

following. Quintilian gives the instance, first, of *biclinium*, where the Latin particle *bi* precedes and modifies a noun, from the Greek verb κλίνω; and, secondly, of *epitogium*, where the Greek particle ἐπὶ precedes and modifies a noun from the Latin noun *toga*.[1] In other cases different parts of speech may be combined, in various ways; and not only two, but more parts of speech may unite to form a hybrid word. Nor is this peculiar to what are called the learned languages. I shall presently show combinations, not only of Latin with Greek, but of Latin with Teutonic, Italian with Latin, Italian with Arabic, Arabic with Malay, Sanskrit with Arabic, Sanskrit with Malay, American with English, and what may, perhaps, be less expected, American with Greek.

Their causes.

405. The causes which produce such words are various—political changes, religious or commercial intercourse, custom, a supposed analogy, jesting, affectation of learning, and various other circumstances. When the Lombards invaded Italy, they heard the Latin word *donum*, a gift, and they combined with it their preposition *wieder*, against, whence came the Italian *guiderdonare*, and our *guerdon*, as I have elsewhere shown, through all their transitions.[2] When the monks drew up laws for the northern barbarians, they often jumbled Latin and Teutonic in the formation of a word, as *taurus trespellinus*, "a bull belonging to three villages;" where trespellinus is from the Latin *tres*, three, and the Teutonic *pell-hus*, or *bell-hus*, a belfry.[3] When the Arabs held Sicily, they called Etna, *Gibl*, "the mountain." On their expulsion, the rustics of the country added to this Arabic word the Italian *monte*, and formed *Mongibello*, the present local appellation. Names of places are peculiarly liable to such combinations of different tongues, by the successive occupiers of the country. The town of *Chesterfield* is the site of a Roman *castrum*, afterwards called by the Saxons *ceaster*, to which is added the English *field*. A learned critic has pointed out a mixture of different languages in the name of *Longstroth-dale* (a district in the north-west part of the deanery of Craven, in Yorkshire), which contains the Celtic *strath*, a valley, and the English *long*, and *dale*. He adds, as a still more remarkable combination, *Mountbenjerlaw*, the name of the mountain at the head of the Yarrow. Here we have the English *mount*, the Gallic *Ben Yair* (Mountain of the Yarrow), and the Lowland Scotch *law*, a mountain.[4] The religious and commercial intercourse of the Javanese with the Hindoos and the Mahomedans has produced such hybrids as *buñibuhana*, composed of a Malay and a Sanskrit word, each signifying sound or noise;[5] *triujung*, a trident, from the Sanskrit numeral three, and the Malay *ujung*, a point.[6] So *prihal* is from *pri*, the Malay word for state or condition, and *hal*, the Arabic, with the same meaning.[7]

Custom.

406. Custom has much to do in giving or refusing authority to

[1] Instit. Orat. lib. i. c. 5.
[2] Univ. Grammar, s. 338.
[3] Lex Salica, Tit. iii. s. 7.
[4] Quarterly Review, No. CX. p. 380.
[5] Crawfurd, Malay Gram. p. 81.
[6] Ib. p. 64.
[7] Ib. p. 81.

hybrid words. In certain cases we refuse, and in others permit, the union of foreign particles with native nouns, or vice versâ. Thus, *kin* and *et* are particles used in English to imply diminution; and we say *lambkin*, for a little lamb, and *lancet*, for a small lance-shaped instrument. But we cannot say *lambet* or *lancekin*, because *kin* is a Teutonic particle easily combined with *lamb*, a Teutonic word, and *et* is a particle from the Italian *etta*, easily combined with *lance*, from *lancia*, an Italian word. On the other hand, there are in English many particles of Greek or Latin origin mixed with Teutonic nouns, and vice versâ, which custom has rendered familiar to us, and which we therefore apply to other hybrids by analogy. The Greek preposition *ἀντὶ*, against, has been so long known in such words as *antidote*, *antipodes*, *antipathy*, &c., that its force is easily felt in the later words, *anti-Jacobin*, *anti-Gallican*, and *anti-Machiavel*. So the Greek particle *ism* has been so long used in *baptism*, *witticism*, *atticism*, &c., that we easily apply it in the present day to the new hybrid words, *communism*, *socialism*, and the like. The Latin particle *non* has been long prefixed to words of Latin origin as *nonjuror*, *nonplus*, *nonresident*, and is therefore understood without difficulty in the hybrids *nonpareil*, *nonpayment*, *nonage*. The termination *ment*, from the Latin particle *mentum*, forms part of the hybrid words *parliament*, *settlement*, &c. in daily use. The Latin *ante*, before, in *antechamber*, from the Latin *camera*, a chamber, is equally intelligible in *anteroom*, from the Anglo-Saxon *rúm*, room. We even carry the principle of analogy still further. We not only apply our termination *an* to Latin words terminating in *anus*, as *Romanus*, Roman; but by analogy to so well known a word, we translate *Arabs*, an Arabian; Siculus, a Sicilian, and many others in like manner. We apply the termination *ous*, answering to the Latin *osus*, not only to the Latin *gratia*, as *gracious*, from *gratiosus*; but also to *beauteous*, though there is no *pulchrosus* in Latin, and though *bellosus* does not signify beautiful, from *bellus*, but warlike, from *bellum*, war. All these hybrid words, when established by long custom, become as it were naturalised to our language, of which, indeed, they form no inconsiderable part.

Jesting.

407. I have spoken of jesting as a cause of hybrid words. It is evident that this can neither add to the permanent stock of a language, nor is it intended so to do. Nevertheless, we cannot omit to notice it; since even so great a master of language as Cicero occasionally coined a hybrid word, in sport. Thus, bantering Atticus, on certain pecuniary transactions in which the latter had engaged, he says: "Neque enim ista tua negotia provincialia esse putabam, neque te in *tocullionibus* habebam"—"For I neither thought that those affairs of yours were of provincial magnitude, nor did I, on the other hand, rank you among petty usurers."[1] Here the word *tocullionibus* is a hybrid, formed from *τοκυλλίων*, a supposed diminutive of the Greek *τοκιστὴς*, a usurer, to which Cicero adds the Latin termination *ibus*. The jesting imitations

[1] Epist. ad Att. lib. ii. ep. 1.

of Latin verse, called *Macaronic*, by their original author *Folegno*, who wrote early in the sixteenth century, under the name of *Merlinus Cocaius*, abound throughout with hybrid words, *e. g.*—

Desdegnatus equi pungit sperone fiancos.[1]
Disdainful, he pricks with his spur the horse's flanks.

Here the Italian words *disdegno* and *fianco* are mixed with Latin particles.

Affectation of learning.

408. The case is different, when, with an affectation of learning, the nomenclature of a science, or the name given to a scientific invention is made up of a confused mixture of foreign words, Greek, Latin, Norman-French, &c., as the case may be; for this is a mere *jargon*, which word Menage derives from the Spanish *gerigonza*, a corruption (as Covarruvias thought) of *Grecigonza*, meaning that persons talking a language not understood were supposed to be speaking Greek. *Jargon* does not appear as an English word in Cotgrave's Dictionary, published by Howell, in 1650; but as a French word he explains it by "Gibridge, Pedler's French, a barbarous jangling." Swift attributes to the puritanical preachers "an enthusiastic jargon;" and of what kind that was we learn from Butler—

It was a party-colour'd dress
Of patch'd and piebald languages.[2]

So, the law Latin of our Norman courts was made up by tacking Latin particles to Norman words, as "I. C. *Ballivus hundredi* de Chillesford *attachiatus* fuit ad respondendum."[3] So, in anatomy, my learned friend Dr. S. B. Watson complains of the wanton way in which "the tongue that Shakspeare spoke" is dealt with, by certain writers on that science. They tell us of a *pteryo-maxillary* bone, a *pteryo-palatine* canal, and a *gastro-duodenalis* muscle; *pteryo* being from the Greek πτέρυξ, "a wing;" *maxillary*, from the Latin *maxilla*, "a jaw;" and *palatine*, from the Latin *palatum*, "the palate;" *gastro*, from the Greek γαστὴρ, "the belly;" and *duodenalis*, from the Latin *duodenus*, "the twelfth." Numberless other fabrications of the like kind occur in scientific works of this class, which are not only offensive to a correct taste, but must tend to disgust the student, and even to entangle and pervert the judgment of the teacher. In the official Catalogue of the Great Exhibition of 1851, an ingenious instrument, for determining the velocity of a ship at sea, was described by the hybrid term, a *velocimeter*, from the Latin *velox*, swift, and the Greek μέτρον, measure. The inventor (who was probably a naval officer) may, perhaps, have been misled by a supposed analogy to the word chronometer, not being aware that the latter is regularly compounded from two Greek words, χρόνος, time, and μέτρον, measure. Such an error is excusable in a gentleman whose studies may have lain but little in classical learning, but what shall we say to so strange a hybrid as *linguistic?*

Linguistic.

409. The French word *linguistique* purports to signify, as we are for the first time told by the Dictionnaire de l'Académie, in the edition

[1] Merlini Cocaii Macaronica, p. 78. Ed. 1585.
[2] Hudibras, part i. c. i. v. 95. [3] Madox, Firma Burgi, p. 59.

of 1835, "the science of general grammar applied to different languages." Here we see a hybrid word, of more than ordinary barbarism, employed to designate the very science, which the word itself openly violates. I say, of more than ordinary barbarism, for the Latin substantive *lingua* is here combined, not merely with one, but with two Greek particles, ιστης and ικος. In the Latin language *lingua*, the tongue, has several derivatives, but all formed with Latin particles. The Greek ιστης is a particle forming derivatives from verbs in ιζω, and signifying a person who habitually performs the act of the verb, as ἀττικίζω, I speak or act like an Athenian; ἀττικιστὴς, one who speaks or acts like an Athenian; πολεμίζω, I carry on war; πολεμιστὴς, a warrior, one who carries on war. The Greek ικος is a particle forming adjectives which signify, as above mentioned, the proper or usual quality of a given substantive, as ἵππος, a horse, ἱππικός, belonging to a horse. And, in the regular course of Greek derivation, both particles may be employed in the same word. Take, for instance, λόγος, in the sense of an account. Thence comes the verb λογίζω, I reckon up an account; thence λογιστὴς, an accountant, one who reckons up accounts; thence λογιστικὸς, belonging to an accountant; and (by an ellipsis of τέχνη or επιστήμη) ἡ λογιστικὴ, may signify the art or science of an accountant; as ἡ γραμματικὴ, ἡ μουσικὴ, the art or science of a grammarian, a musician, &c.[1] In Latin, the particle *ista* answers to the Greek ιστης; and this *ista* is fitly employed in words wholly derived from the Greek, as *logista*, answering to the Greek λογιστὴς; but of hybrid words in *ista*, with a Latin radical, I know no earlier instance than *artista*, a mediæval word cited by Ducange,[2] and which seems to have been used in the universities of the thirteenth century to designate all the students, except those of the law.[3] Hence came the Italian *artista*, the French *artiste*, and the German and English *artist*, all which words were eventually established by custom. At a much later period (probably in the seventeenth century), *linguista*, *linguiste*, and *linguist*, similar hybrids, were also established by custom in Italy, France, and England. But it is carrying the confusion of tongues much too far, when a hybrid is heaped on a hybrid, as in the case before us. Here we have first a Latin substantive, *lingua*, conglutinated (to use Stephanus's phrase) with a Greek particle, and so forming the first hybrid, *linguiste*; and this hybrid is again conglutinated with another Greek particle to form a second hybrid, the adjective *linguistique*; and, finally, this adjectival form is converted by ellipsis into an abstract substantive. The fundamental error of the author of this new hybrid, whoever he may have been, was in supposing that he might apply Greek particles to a Latin word as liberally as the Greeks applied their own particles to their own words. The result rivals in incongruity *Mountbenjerlaw* or *Longstroth-*

[1] Bos. Ellips. p. 469. Ed. Schœffer.

[2] Ducange, voc. Ars.

[3] "Auch die Universität der *Artisten*, d. h. aller Nichtjuristen, hatte ihre Statuten."—Savigny, Mittelalter, t. iii. p. 163.

dale, without their excuse of having been caused by rustic ignorance, or by political revolutions. Let it be considered, too, that if we allow of *linguistique*, it will serve as a precedent for the sciences of *dentistique* and *oculistique*, and our harp and pianoforte players will become professors of *harpistique* and *pianistique*. Ill weeds thrive apace. It is little more than twenty years since *linguistique* found its way into any French book of authority. I am not aware of any such earlier than that of 1835, above quoted. It does not appear either in GATTEL's French Dictionary, in 1813, or in LAVEAUX's, in 1820, esteemed the best then known; nor even in Laveaux's *Dictionnaire des Difficultés*, published in 1822. *Linguistic*, the English translation of this French barbarism, is not admitted into RICHARDSON's full and valuable Dictionary, nor into WALKER's Pronouncing Dictionary, edited, and greatly enlarged, by the Rev. J. DAVIS, in 1852. But I am sorry to add, that it has been recently sanctioned by an eminent writer on language, and it therefore becomes necessary to enter an early protest against its use.

Definite or indefinite.

410. Words may be distinguished as *definite*, or *indefinite*. It is a mistaken notion that every word should be definitely significant, for words represent mental impressions, a large proportion of which are indistinct. And occasions are continually occurring, where it is not desirable, and often not possible, to employ words without a great latitude of signification. Take, for instance, the Latin *circiter*, "about," with reference to quantity. Its just application to a particular case must be left to equitable decision, according to circumstances. Hence certain tribunals lay down the rule, that "*circiter* importat etiam quartam partem minùs, arbitrio judicis."—"*About* may apply to even a fourth part less (than the quantity in question) at the discretion of the judge;" as if I sell a quantity of corn for *about* a bushel. On the other hand, there are occasions when a perfect distinctness is necessary in the words used. The negroes of the Yoruba country have an acute proverb—"Okéte ni ojo gbogbo lìon mò, on kò mò ojo miram."—"The Okete says, I understand a *specified* day: *another* day I don't understand."[1] The use of indefinite words for definite is often productive of very evil consequences. How many slanders, how many false and mischievous statements are circulated under cover of the French "*on dit*," the German "*man sagt*," the Italian "*si dice*," and the English "they say!" Those important words "the people," and "the public," if reduced to their true meaning, would often be found applicable to that small class, or faction only, to which the person using them belongs. It seems extraordinary in the present day that such loose and vague expressions as *fame*, *rumour*, and the like, should ever have been deemed sufficient grounds for putting a person on his trial for an alleged offence. Yet not only has this been the case from very early times in the Roman canon law, even when the person, "malâ opinione infamatus," was a priest;[2] but the 113th canon of

[1] Crowther, Yoruba Vocab. voc. Okete.
[2] Decretum Pars. 2, Caus. 2, Qu. 5, c. 13.

the Church of England states that certain officers are sworn to present as well the crimes and disorders of criminous persons, as also the *common fame* which is spread abroad of them.[1] The learned commentator, however, judiciously adds, "that the oath *ex officio* being now abolished, it is not safe to present any person upon 'common fame' only, without proof."

411. Of all the indefinite words in the English language there is no one to which a greater variety of significations has been attributed than the word *Nature;* and no one of which the abuse has done more injury to science, to morals, or to religion. It is not surprising that those among the heathens, who troubled themselves but little about religion, should vaguely ascribe the cause of all things to some unknown power, which they termed *φύσις*, from the verb *φύω*, to plant, produce, create, &c.— Nature.

> *Φύσις κέρατα ταύροις,*
> *Ὁπλὰς δ' ἔδωκεν ἵπποις,*
> *Ποδωκίην λαγωοῖς*
> *Λέουσι χάσμ' ὀδόντων. κ. τ. λ.*[2]

In other words, "that which causes the bull to have horns, the horse to have hoofs, the hare to have swiftness of foot, the lion to have wide extended jaws, &c., &c., *that* (whatsoever it be) we call *Nature.*" Other persons, who thought they could solve this mystery by reflection, declared that *Nature*, the great source of all things, was merely a fortuitous combination of matter and space—

> Omnis ut est igitur per se *Natura*, duabus
> Consistit rebus, nam *Corpora* sunt et *Inane.*[3]
> For self-existent *Nature* can embrace
> Two things alone, which *Matter* are, and *Space.*

And as these two constituents include all sensible objects, it was said that *everything* was Nature. "Sunt autem" (says Cicero) "qui *omnia* Naturæ nomine appellent."[4]—"There are persons who call *all things* by the name of *Nature.*" Snch was the origin of Pantheism. The wisest and greatest of the ancient philosophers rejected these vague and senseless doctrines. *Θήσω τὰ μὲν φύσει λεγόμενα ποιεῖσθαι θείᾳ τέχνῃ,*[5] says the noblest scholar of Socrates.—"I lay it down, that those things which are said to be produced by *Nature* are formed by Divine art." Some even raised the word Nature to the signification of the Divine Artist himself. "Lex" (says Cicero) "est Ratio summa, insita in *Naturâ.*"[6]—"Law is the highest Reason seated in *Nature.*" Whereon TURNEBUS observes, that Cicero here adopts the language of the Stoics, who held that God and *Nature* were the same. The Christian writers, however, justly distinguished God, the Creator, from *Nature*, the created. For, whether we look to the Greek word *φύσις*, as derived from *φύω*, or to the Latin word *Natura*, as derived from *nascor*, we evidently see that they express an effect; bnt every effect

[1] Burn, Eccl. Law, vol. ii. p. 24.
[2] Anacreon, Od. 2.
[3] Lucretius, de Rer. Nat. i. 417.
[4] De Naturâ Deorum, ii. 32.
[5] Sophista, Op. ed Ficin. p. 185.
[6] De Legibus, i. 6.

must have a cause; the produced must have a producer; the created a creator. And the produced and created must differ from, and be subject to, the producer and creator. "Hath not the potter power over the clay?" says the apostle.[1] Nor is it less absurd to say that Nature wills or acts in any manner, than it would be to say that the clay, and not the potter, gives the vessel its shape and form. Yet we continually hear such phrases as "*Nature* abhors a vacuum," "*Nature* relieves a disease," "*Nature* cicatrizes a wound," "*Nature* prompts us to revenge an injury." Every such personification of Nature impedes the study of true philosophy. Yet it is a fault into which many eminent writers inadvertently fall. DUGALD STEWART was usually very careful and correct in his style, and by no means wanting in religious sentiment, yet he thus expresses himself: "*Nature* has done no more for man than was necessary for his preservation, leaving him to make many acquisitions for himself which *she* has imparted immediately to the brutes."[2] And a little further on he speaks of "that provident care which *Nature* has taken of all *her offspring* in the infancy of their existence."[3] Lord BACON was no doubt a religious man, but his expressions too often lead the mind away from the contemplation of a *personal* first cause of all things, to a vague and blind abstraction of the things caused. In the very outset of his work, 'De Augmentis Scientiarum,' he speaks of Nature as of a being actuated by, and acting on, personal motives. He states, that the first division of natural history considers *Nature at liberty;* the second, *Nature in her errors;* and the third, *Nature in constraint.* He afterwards talks of "helping *her* forwards," and "setting *her* free." He says that "*Nature* governs all things," either by means of "*her* general course," of "*her* excursions, or of human assistance." He speaks of "the irregularities of *Nature,*" of "tracing *Nature* in her wanderings," and of "leading or compelling *her* to her course again."[4] Elsewhere he says, that "*Nature* catches and entangles in her inextricable net" the swells raised in the sea, the clouds, and the earth.[5] Nor is such language to be justified on the ground of its being merely figurative. An incidental metaphor in a philosophical treatise may well be tolerated, but when throughout the whole work a mere abstraction is invested with personal attributes, the impression on the reader's mind cannot be other than injurious. The term Nature, in its pure and correct sense, signifies *the normal state of all created beings, assigned to them* (either with or without the faculty of deviating therefrom) *by the power, the wisdom, and the goodness of God.* Lord Bacon's reiterated expressions tend to make us forget that if it be the *nature* of the sun to shine, if it be the *nature* of brute animals to be guided by their appetites and instincts, if it be the *nature* of man to have higher faculties and nobler hopes, it is because all these result from the laws imposed on his creatures by the great Creator.

[1] Romans ix. 21.
[2] Elementary Philosophy, Human Mind, vol. iii. 4to, p. 338.
[3] Ibid. p. 346. [4] Augm. Sci. sect. i. [5] Ibid. sect. ii.

412. It is an old remark that the words used to express the acts and states of the mind, are taken from those used to express the acts and sensations of the body. This is in great part true. The German word *vernunft*, "reason," (as I have above shown) is derived from *niman*, "to take;" and we speak of a *warm* friendship, a *tender* esteem, and the like. The fact, so far as it goes, is well accounted for in Mr. MANSEL's admirable *Prolegomena Logica*. "Language," says he, "as taught to the infant, is chronologically prior to thought and posterior to sensation."[1] But this is not the whole fact; for as the same very able author (agreeing with M. Maine de Biran) remarks: "while, as regards attributes and phenomena, the language of mental science has mostly been borrowed from that of sensation; in all that relates to the notions of cause and power, the language properly belonging to the mental fact has been transferred by analogy to the physical."[2] Our notions of cause and power cannot be originally derived from sensible objects; for those only show us a succession of events more or less numerous, and more or less similar. But the notions of cause and power originate in the consciousness of our own will to operate on other beings, and in our experience of the results which follow that mental act; and it is from analogy to this that we speak of physical causes and effects. With this exception we may admit that the names which stand for mental acts and notions are derived from those of our physical being. But nothing can be more subversive of all sound philosophy than to infer from this circumstance, as M. DESTUTT DE TRACY does, that *penser c'est sentir*, "thought is mere sensation." The analogies, however, between mental and physical operations are so various, that the persons who have endeavoured to trace them have widely differed in the meanings attached to words used for that purpose. Of this there cannot be a more striking instance than the word *idea*, above explained,[3] which, from being the most important term in the philosophy of intellect, and the true key to all its mysteries, has become, as Mr. Mansel truly remarks, "the most vague, indeterminate, and inaccurate, that can be selected;" and (as now employed) is "universally productive of confusion."[4] The term *perception*, too, is very variously understood. Its modern use seems to have little to do with its etymology, as derived from *percipio*, *i. e.*, *perfectè capere*, "to take perfectly." The Stoics held that nothing could be *perceived* but that which was so true that it could not be false.[5] They, therefore, applied it to a mental act, without reference to the bodily senses; and so it seems to have been most commonly used by the classic writers, though Cicero, in one instance at least, uses the expression "percipitur sensibus."[6] "In modern philosophy, from Descartes to Reid"

Mental and physical.

[1] Prolegomena Logica, p. 20.
[2] Ibid. p. 155.
[3] Supra, sect. 401.
[4] Prolegom. Logica, pp. 29, 37, 91.
[5] *Percipiendi* vis ita definitur a Stoicis, ut negent quidquam posse *percipi*, nisi tale verum, quale falsum esse non possit.—De Finib. v. 26.
[6] De Finibus, i. 11.

(says Mr. Mansel), "this term was used widely, as coextensive with apprehension, or consciousness in general, with some minor modifications." "By Reid and his followers it was used for the consciousness of an external object presented to the mind through the organs of sense, as distinguished from *sensation*, the consciousness of an affection of the subject through the same organs." "According to M. Royer Collard the senses of smell, hearing, and taste, give rise to sensations only: touch is in every case an union of sensation and perception; while sight holds an intermediate and doubtful position, as informing us of the existence of extension, but only in two dimensions of space. Sir W. Hamilton, on the other hand, holds that the general consciousness of the locality of a sensorial affection ought to be regarded as a perception proper."[1] The examples of *idea* and *perception* are sufficient to show, that when a word intended to express a mental act is employed in any formal treatise, it would generally be advisable to accompany it with an explanation of the sense in which it is intended to be used; and if many such terms be employed, the best way to afford explanation of them would be by an alphabetical table to which the reader might refer in any doubt or difficulty. The word *law* has both a moral and a physical meaning. In the former it applies to the rules laid down to be followed by beings which have the power of choice between obeying and disobeying them. In the latter it serves to guide the action of beings which have no such power. Of law, in the former sense, I spoke in a preceding section; in the latter sense some further observations on it are necessary. The pure *idea* of law is set forth in the noble language of the admirable Richard Hooker. "That which doth assign unto each thing the kind, that which doth moderate the force and power, that which doth appoint the form and measure of working, the same we term a law."[2] Hence it is said of the Almighty, "ponebat pluviis *legem*," which in our translation is "he made a *decree* for the rain."[3] And again, "*leges* cœlo et terræ posui."—"I have appointed the *ordinances* of heaven and earth."[4] And in like manner the Creator has laid down to our bodily and intellectual faculties certain laws which we cannot overpass. Thus unto the body it is said, "which of you by taking thought can add one cubit to his stature?[5] And, as to the mind, "we can perceive only as permitted by the *laws* of our perceptive faculties, as we can think only in accordance with the *laws* of the understanding."[6] Here arises another important distinction. When we speak of law as involving responsibility, we refer to our own consciousness of its absolute necessity; as when it is said "thou shalt not steal," we know, first, that we ourselves can never steal without infringing the law; and secondly, that the law is not merely personal to ourselves alone, but extends to all beings who, like us, are capable of knowing that such a law exists. But when it is said that the sun has risen

[1] Prolegom. Logica, p. 12, note.
[2] Eccles. Polit. l. i. c. ii.
[3] Job xxviii. 26.
[4] Jerem. xxxiii. 25.
[5] Matth. vi. 27.
[6] Proleg. Logic. p. 102.

daily for many thousand years, though we do not doubt that it will rise to-morrow, yet our consciousness presents to us no such ground of absolute necessity. Nay, we are fully persuaded that a morrow will come, when to us, at least, "all the host of heaven shall be dissolved, and the heavens shall be rolled together as a scroll."[1] Nevertheless I say, that the sun has hitherto risen, by virtue of a *law* imposed on it by the Creator, and that so long as it may continue to rise, it will rise by virtue of the same law; for such I consider to be the result of the idea of law as defined by Hooker, which idea is itself (as I conceive) a primary law of the human mind.

Change in time.

413. I have above adverted to the changes in force and effect, to which words are subjected in the lapse of time; but these I must more particularly notice as affording grounds for classification. When we consider the state of a language at any given period, we shall find that a portion has become obsolete, another portion, though not wholly lost, is in a great measure disused, as antiquated; the great majority of words continue in long-established use; but a number of words entirely new are from time to time introduced. It would be very desirable that these four gradations should be marked in the dictionaries of all cultivated languages, if not with exact precision, which, perhaps, would in some cases be difficult, yet so as to guard the student, especially if a foreigner, from any gross error in confounding the language of one age with that of another. For this purpose it is not sufficient to cite authorities from writers of different dates; for whilst some expressions of Chaucer or Wiclif would pass current at the present day, others, even of Swift or Addison, have already fallen into disuse.

Obsolete.

414. Words wholly *obsolete* are easily distinguishable, and are commonly so marked in the best dictionaries. Their meaning, indeed, is often disputed, as in the instance of *contenement* above cited;[2] so in the discussions between Servius Sulpicius, Varro, and Valerius Soranus, on the signification of the Latin *favissæ capitolinæ*, which seems to be still left in doubt.[3] The old Roman word *perduellis* was superseded by *hostis*, to signify an enemy.[4] Chaucer's word *swinke* is superseded by our modern *labour*—

> And of my *swinke* yet blered is min eye.[5]

The French *haultban*, a tax formerly levied on bakers in Paris,[6] is quite obsolete, the tax itself having long ago ceased to be exacted; so the old Scotch *drogaries* for the modern word *drugs*.[7]

Antiquated.

415. Words may be said to be *antiquated* which, though not wholly obsolete, were formerly used in a sense somewhat different from that which they bear in the present day. This is the case with many words of our best old writers, as has been shown above in the words "*contrition*" and "*considerable*," used by J. Taylor, and "it

[1] Isaiah xxxiv. 4.
[2] Sup. s. 70.
[3] A. Gell. Noct. Att. l. ii. c. 10.
[4] Gaius, Dig. 50, 16, 234.
[5] Canterb. Tales, v. 1699.
[6] Cotgrave, ad. voc.
[7] Jamieson, ad. voc.

resteth" by Hooker, Bacon, and Milton. So in the preface to the 'Book of Common Prayer,' it is said, "Some be so *newfangled* that they would innovate all things." Hooker, in the preface to his 'Ecclesiastical Polity,' says, he had "with *travail* and care performed the Apostle's advice," and he speaks of "the civil *regiment* of Geneva," meaning what we now call "the civil government." Expressions such as these, though perfectly accurate when they were written, and still easily understood, would give a character of pedantry to any composition of the present day, and might even mislead persons not well acquainted with the history of the language. It was observed of the celebrated Professor HUGO of Gottingen, that he "materially facilitated the study of the progress of the Roman law, by the care and accuracy with which he distinguished the different significations which were attached to the same word at different periods of the Roman history."[1] As an instance of such changes we may notice the verb *censeo*. Cicero says, "Sed tu Atti, consideres *censeo* diligenter, utrum censorum judicium grave velis esse, quàm Egnatii?" "But I advise you, Attius, to consider diligently whether you would wish that the judgment of the censors should have weight, or that of Egnatius."[2] Papinian, who lived above 200 years later, says (when a father had imposed an illegal condition on his daughter's dowry), "Privatorum cautionem legum auctoritate non *censeri*;" "That the conditions imposed by private individuals are not to be invested with the authority of laws."[3] Here it is clear that the legal doctrine of Papinian would be much misunderstood if it were interpreted by the meaning which Cicero gives to the word *censeo*. In these changes, words are sometimes depressed in signification, and sometimes elevated. The word *demon* anciently signified the men of the golden age, who, after death, were supposed to be raised to the dignity described by HESIOD—

> Τοὶ μὲν δαιμονές εισι, Διὸς μεγάλου διὰ Βουλὰς,
> Ἐσθλοὶ, ἐπιχθόνιοι φύλακες θνητῶν ἀνθρώπων·
> Οἵ ῥα φυλάσσουσι τε δίκας, και σχέτλια ἔργα,
> Ἠέρα εσσαμένοι, παντῇ φοιτώντες ἐπ' αἶαν.
>
> *Opera et Dies*, v. 121, *seq.*

> These are just *Demons*, by great Jove's award
> Destined on earth the race of men to guard;
> They, veil'd in clouds, roam o'er the world and trace
> The dealings of the upright and the base.

In modern times a *demon* is either a malignant spirit, or a man actuated by such a spirit; and in Italian, *il Demonio* is the devil himself. On the other hand, the Anglo-Saxon word *cnicht* originally signified only a boy, *e. g.*, "Tynwintre *cnicht*," "a boy of ten years old." (Leg. Inæ. circ. A.D. 720.) But it now forms a title of honour, sometimes ranked so highly as to be conferred only on princes or peers, as "a *Knight* of the Garter." It sometimes happens that an

[1] Reddie, Hist. Not. Rom. Law, p. 90. [2] Pro Cluentio, s. 48.
[3] Digest, l. 38, t. 16, fr. 16.

antiquated word is retained in a secondary sense, when the primary sense is forgotten. In a civil action a few years ago, the meaning of the word "*garbled*" came into question, and the learned Judge expressed himself in doubt as to its signification.[1] It is certainly derived from *Garba* (Fr. *Gerbe*), a wheatsheaf; hence *garberina* was a mediæval word for a threshing-floor, and *garbellare* was to clear the grain from chaff, &c. It was ordained by a municipal law of Marseilles, A.D. 1269, "Ut quæcunque grana vendentur in civitate Massiliensi debeant *garbellari*, tali modo, quòd folium et frusta, lapides et pulvis ejiciantur;"[2] "That all grain sold in the city of Marseilles should be *garbled* in such manner that leaves and chaff, stones and dust, should be thrown out." In 1604 the statute 1 James I. c. 19, was enacted under the title of 'An Act for the well *garbling* of spices;' and in 1707, by stat. 6 Anne, c. 16, the lord mayor and aldermen were empowered to appoint a *garbler* of spices for the city of London, an officer whose functions seem at present by no means unnecessary.[3] The word *garble*, however, in common parlance, is now confined to written statements of fact, in which certain parts are omitted, so as to give a false colour to the whole; this is called "a *garbled* statement."

416. Of the classes in this branch of our discussion, that of *new words* requires the most careful attention; for, on the one hand, every new word introduced to express a new and just conception, or to express a former conception more adequately, is not only an addition to the wealth of a language, but is the germ of new thoughts, and, consequently, of additional words; and if it be well chosen in point of sound, it renders the language richer in melody, and more pleasing to the ear; but if it be introduced from mere caprice, without necessity, or to express coarse or over-refined thoughts or feelings, or if, in point of sound, it be comparatively harsh and unpleasant, it deserves reprobation, and should in use be discountenanced. The rules laid down by Horace for the proper introduction of new words into the Latin tongue are applicable, *mutatis mutandis*, to our own, and all other cultivated languages— New words.

> ——————— Si fortè necesse est
> Indiciis monstrare recentibus abdita rerum,
> Fingere cinctutis non exaudita Cethegis
> Continget: dabitnrque licentia sumpta pudenter,
> Et nova factaque nuper habebunt verba fidem, si
> Græco fonte cadant parcè detorta. *De Art. Poet.* v. 47, &c.

> ——————— A new-discover'd theme
> For those unheard in ancient times may claim
> A just and ample licence, which, if us'd
> With fair discretion, never is refus'd.
> New words and lately made shall credit claim,
> If from a Grecian source they gently stream. *Francis.*

417. The incessant activity of minds in a highly-civilized society is When justifiable.

[1] Powell v. Bradburgh, &c., B. R., 1847. [2] Ducange, voc. garbellare.
[3] See Hassall on Food and its Adulterations.

constantly producing new sciences, new modifications of science, new inventions, or new modes of operation, every one of which requires an appellation unknown to former ages. The cinctured Cethegi of ancient Rome would have found infinitely less cause for wonder at the refinements of the Augustan age, than the rude Jutes, and Angles, and Saxons who first landed on our coasts, would have, could they be present at a lecture of Professor Owen on Palæontology, or examine the tubular bridge of the Menai Strait, or witness the effect of that modern miracle, the electric telegraph; yet each of these objects requires for its full intelligibility, not one, but a whole train of new words, adding as much to the activity and power of our minds, as to the richness and variety of our language. Nor is this all; sciences long cultivated may, from former defect or abuse—as, for instance, from what Mr. Mansel justly calls "the vague and vacillating employment in modern philosophy, of the term Idea"[1]—require words new to our own language. Mr. Mansel elsewhere says, "I have availed myself of the term *envisage* as the best English equivalent that has yet been proposed, to the German *anschauen*, a word which is applied generally to any presentation of individual objects in sense or imagination."[2] We are not so much restricted as the Romans were to the use of Greek in framing new words from foreign sources; still, as that language is so peculiarly well fitted for forming compounds, it will frequently be found most advisable, in matters of science, to draw from it as a pure and intelligible source. Thus my friend, Mr. H. Lee, whose careful experiments have thrown much light on the vitiated state of the blood, has recently given to its glutinous consistency the designation of *Ixodæmia*, from the Greek ἰξώδης, glutinous, and αἷμα, blood. Of derivations from other languages I have spoken above.[3] Horace adds to his directions for forming new words, similar advice for the giving an effect of novelty to known words,—

> Dixeris egregiè, notum si callida verbum
> Reddiderit junctura novum.[4]

This seems, indeed, chiefly applicable to poetical composition, as in Virgil's "mare *velivolum*"—

> ——— Cùm Jupiter æthere summo
> Despiciens mare *velivolum* terrasque jacentes.[5]

Velivolum might perhaps be loosely imitated in English, "the *sail-swept* sea;" but Dryden has judiciously avoided so bold a compound—

> When from aloft almighty Jove surveys
> Earth, air, and shores, and *navigable* seas.

Horace's rule, however, may be often applied to philosophical topics. Lord Bacon says, that though his "conceptions are new, and different from the common," yet he "religiously maintains the ancient forms of speech."[6] The intention was good, so far as practicable; but I

[1] Prolegomena Logica, p. 46.
[2] Ibid. p. 107.
[3] Supra, s. 398.
[4] De Art. Poet. v. 41.
[5] Æneid, i. v. 224.
[6] De Augment. Scient. sect. iii.

cannot say that it was always carried into effect by his lordship, with perfect success.

When unjustifiable.

418. When the justifying causes, above enumerated, are wanting, a new word becomes a blemish; nay, we must remember, that whatever may be the fitness of an individual word, yet the warning of Horace should be kept in view. The license of coining new words should be "sumpta pudenter," "used sparingly." The Poet COLERIDGE, whose sweet verses are, for the most part, masterpieces of the pure English tongue, was apt, in his prose works, to be too lavish in pouring from classical sources (for he was a ripe and good scholar) new compounds, which overburdened his style. In his small volume on 'The Constitution of the Church and State,' I noted the following: *allocosmite*, *allogeneous*, *coinstaneous*, *clerisy*, *dwarfdom*, *extroitive*, *enclesia*, *heterocosmite*, *inverminate*, *interdependency*, *incorrespondency*, *leggery*, *maitresseries*, *metapolitics*, *metapoliticians*, *plebification*, *preconfiguration*, *personeity*, *proprietage*, *retroitive*, and *transuterine*, besides some known words used in new senses, as *nationality* and *propriety*, and some words of our old writers, which had become antiquated, and were scarcely worth revival, as *diffluent*, a word of Sir THOMAS BROWNE'S; *assymnetry* and *concinnity*, of Dr. HENRY MORE'S, and *inconversance*, from More's "inconversable;" all which I the more regret, as such an abundance of uncommon words tends to repel the casual reader, rather than to invite him to the perusal of a work abounding in profound and original thoughts. To form a new English word of two Latin words, each of which is a mere translation of a corresponding English one, and where no euphony is thereby gained, is palpably unnecessary. A manufactured article has lately been introduced under the title of *Pannuscorium;* the fabric is said to be very useful for certain purposes, but its name is a mere translation of *cloth-leather*, the two substances of which it is composed. The words *pannus*, cloth, and *corium*, leather, are simply added together in one language, as they are in the other; nor do they gain thereby in euphony; for as our *th* is a single articulation, the English name contains in effect only nine articulations in three syllables, whereas the useless Latin compound has twelve articulations in five syllables. That the barbarous hybrid word *linguistique* is wholly unnecessary is obvious, for the definition given of it, in 1835, exactly applies to *glottology* as used by some continental writers, or to *glossology*, which I prefer; these words differ only in dialect, and are both derived regularly from the Greek. The unavoidable haste in which our daily newspapers are written, tends much to produce new words which are often unnecessary, but sometimes form valuable additions to our language. "A *risky* customer" was lately used, to signify a customer whom a tradesman cannot trust without much risk of loss; so "a *noteworthy* person," meaning a person worthy of note. Neither of these compounds appears necessary; but the word *foresense* seems to be judiciously applied in the passage—"the Basques have a *fore-*

sense of the miseries of a civil war." It is remarkable how soon many new words come into general use, which seem originally to be mere vulgarisms, or colloquial expressions. The word *cab*, which is an abbreviation of the French *cabriolet*, was unknown in England thirty years ago; but in a few years from its introduction, it was admitted even into our statutory law. Words of this description, however, are equally apt to go soon out of use. We hear nothing now of any carriage termed the *diligence*, or the *dilly*, though common in the latter part of the last century—

> So down thy hill, romantic Ashbonrn, glides
> The Derby *dilly* carrying three insides.
>
> *Loves of the Triangles.*

Analogy or anomaly.

419. Having considered several distinctions of words in regard to their intrinsic circumstances, I come to extrinsic circumstances, that is those of one word in relation to other words. First, as to analogy or anomaly. All our reasoning is either logical or analogical; that is, we reason either from universals to particulars, or else from like to like. Analogy, from the Greek *ἀναλογία*, is of the latter kind, which is naturally the less perfect. Where we perceive, or think we perceive, a similarity in certain causes, we infer, by analogy, that the consequences will be alike, and hence we lay it down as a *rule* that they should be so. But such rules are often violated by custom, and the result is called an *anomaly*, from the Greek *ἀνομία*, "a breach of law, or rule:" hence certain words are classed as *regular*, and others as *irregular;* but custom so far prevails over analogy, that it governs the standard language of a nation, whilst words formed by the strict rules of analogy are often banished to the vulgar or provincial dialects. Thus, a peasant may say, "I *drived* two *oxes*," instead of I *drove* two *oxen;* where *drived* is in strict analogy to the regular termination of the past tense of verbs in general, and *oxes* is equally so to the regular termination of the plural of nouns substantive in general; yet these words would be justly censured as not agreeable to the anomalies *drove* and *oxen* which are established by custom; for as Quintilian observes, "analogy was not sent down from heaven when men were first created, but it was invented after they had talked together, and had noted how sounds occurred in speech: consequently, it rests not on reason, but on example."[1] Glossologists, therefore, have often taken care to point out anomalous words. That indefatigable lexicographer, CONSTANTINE, has subjoined to his great work above fifty columns of anomalous Greek words. So GRIMM, in his Deutsche Grammatik, has collected "anomalien des gothischen substantivs" (v. i., 610), "der altnordischen substantivdeclinationen" (*ib.* 663), "des mittelniesderlandischen substantivum" (*ib.* 693), "der gothischen conjugation" (*ib.* 851), "der mittelniederlandischen conjugation"

[1] Non enim, cùm primùm fingerentur homines, Analogia demissa cœlo formam loquendi dedit; sed inventa est postquam loquebantur, et notatum in sermone quid quomodò caderet. Itaque non ratione nititur, sed exemplo.—Inst. Orat. i. 6.

(*ib.* 979), &c. My old and valued friend, the Rev. J. PENROSE, in his work on the Atonement, has a remark, which, though applied by him to that sacred subject, may also illustrate the use of analogy in language. "It is the very principle of all reasoning by analogy, to proceed from looser or less perfect analogies to the stricter and better. Thus the child, whose first acquaintance with the larger quadrupeds is with the cow or the horse, is apt to give the name of cow or horse to any large quadruped that he happens to see."[1] Agreeably to this, Sir Walter Scott used to relate the anecdote of a young boy, who had never seen any river but the Tweed until he was brought to Edinburgh, when he exclaimed, on beholding the Firth of Forth, "Eh! What a bonnie Tweed!" "It is as indispensable a part of the order of nature" (says Mr. Penrose) "to lead the mind through very loose analogies to an enlarged and real knowledge, as it is to enlarge the bodily frame through the ordinary processes of nutrition and growth." In like manner, a boy being taught that many Latin words ending in *us* in the nominative, have *i* for the termination of the genitive, as *lupus*, *lupi*—*dominus*, *domini*, &c., will be apt to think that *manus* should give *mani*, and *munus*, *muni*; but as he acquires a better knowledge of the language, he discovers that these words have different analogies, so that *manus*, by a stricter analogy, forms in the genitive *manûs*, and *munus* forms *muneris*: and these words, which at first seemed to him to be irregular, are now found to be regular. Hence arises the variety of declensions and conjugations in different inflected languages, as will be seen hereafter. Grammarians for the most part speak of analogy as having relation exclusively to the forms of inflection of nouns and verbs. "Analogia est similium similis *declinatio*. Ἀνωμαλία est inæqualitas *declinationum*, consuetudinem sequens."[2] But both these appear also in other forms of speech. In the formation of abstract substantives of opposite meanings, we say by analogy *gratitude* and *ingratitude*; yet we express the opposite to *magnitudo*, not by *parvitudo*, but by *parvitas*. In comparatives, we say *great*, *greater*, *greatest*, yet we do not say *good*, *gooder*, *goodest*, but *good*, *better*, *best*; so in Latin, not *bonus*, *bonior*, *bonissimus*, but *bonus*, *melior*, *optimus*; so in Greek, not ἀγαθὸς, ἀγαθοτερος, ἀγαθοτατος, but ἀγαθὸς, ἀμείνων, ἄριστος; so in ordinal numbers, we say sixth, seventh, &c., yet we do not say *oneth*, *twoth*, but *first*, *second*; as in Latin, not *unitus*, *duitus*, but *primus*, *secundus*. And similar anomalies are found in most, if not all languages. Some persons pertinaciously refuse to employ a well-established anomaly. "Inhærent quidam" (says Quintilian) "molestissima diligentiæ perversitate."[3] Because from *velox* the analogical form *velociter* was in use, they used *audaciter*, when the established form was *audacter*. So we sometimes find persons employing *firstly* and *illy*, where the established adverbial forms are *first* and *ill*.

[1] Moral Principle of the Atonement, p. 303.
[2] A. Gell. lib. ii. c. 25.
[3] Inst. Orat. lib. i. c. 6.

Synonyms.

420. The identity of different words in sense, or sound, furnishes other classes. Where in any given language two words not agreeing in sound are considered as having the same signification, they are commonly called *synonyms*, from the Greek *συνωνυμία*, a derivative of *ὄνομα*, with the preposition *σὺν*. In point of fact, it can seldom, or never happen, that any two words in a language can express exactly the same conception; for if the conception be of an external object, we shall generally find that the object differs in some quality, or is viewed in different lights when expressed by the different words. The English *horse* and *steed* signify the same kind of animal, but custom has given them different applications. We may say "the knight was mounted on his *steed*;" but it would sound pedantic or ridiculous to say "the dung-cart was drawn by its *steed*." POCOCKE asserts, that the Arabic language has above a thousand words signifying a sword.[1] GOLIUS says, it has above five hundred signifying a lion.[2] SIMONIS says, he has reckoned in Greek forty-six words signifying rough, and above fifty signifying obscure.[3] No doubt, in all these cases a nice discrimination would give to each word its peculiar force and meaning. If the conception be of a mental object, which, as such, cannot be brought to the test of sensible experience, it will be still more difficult to find any two words which do not express distinguishable shades or modifications of the same idea, when applied to different circumstances. A schoolmaster asked a little boy, "Don't you love me?" "No, sir," said the child, "I *like* you; but I *love* my mamma." *Pity* has for its synonyms, in MACKENZIE'S Dictionary of Synonyms, "commiseration, compassion, painful sympathy, sympathy, condolence, mercy, clemency." It is clear that circumstances might occur, in which any one of these words could not properly be substituted for the others. Collections of synonyms have been made in many different languages. In the Greek, AMMONIUS, who lived in the fourth century, wrote *περὶ ὁμοίων καὶ διαφέρων λέξεων*, "on similar and differing words" (ed. Valckenaer, 4°, Lugd. Bat. 1739). Of Latin synonyms, there is a good collection, with judicious remarks, in Dr. CROMBIE'S Gymnasium. Of French Synonyms, the Abbé GIRARD was the first (above a century ago) to make a valuable collection. He says, with truth, in regard to his own language, "Je n'ai copié personne. Je ne crois pas même qu'il y ait encore eu personne à copier sur cette matière."[4] In 1766, came forth the first English work on synonyms, by Dr. TRUSLER, who did little more than adapt Girard's distinctions, as far as the difference of the languages would permit, to English phraseology. The present century has seen several similar collections, the best of which was Mr. TAYLOR'S, in 1813. A few pages are dedicated by MARTINEZ to Spanish synonyms, comprehending not only nouns substantive and

[1] Notes to Abulfaragius, p. 153.
[2] Lexicon Arabico Latinum, col. 105.
[3] Introductio in Ling. Græc. p. 14.
[4] Synonymes François, Pref. p. x.

adjective, and verbs, but also pronouns and adverbs; and, in some instances, the synonymous agreement of a word with a phrase, as *despacio* compared with *poco a poco*.[1]

False synonyms.

421. Some words are erroneously regarded as synonyms, which are not so in fact. The English word *spouse* has been represented as synonymous with a "married person," either husband or wife; whereas in truth it signifies exclusively a person betrothed, *but not yet married*. It is a translation of the Latin *sponsus* and *sponsa*, which were derived from *spondeo*, to stipulate. For it was an ancient usage of the Romans for a man and woman to stipulate together for a *future* marriage.[2] Hence in the law and custom of this country (and, indeed, of all Christian Europe), for many centuries, *spouses* were persons betrothed *but not married*. Yet in process of time, the designation was often applied to married persons; and Johnson even defines the word *spouse*, "one joined in marriage, a husband or wife."[3] A like error was applied to the word *espousals*. By the proper definition, espousals were a mutual promise of *future* marriage;[4] they were, therefore, necessarily contracted *per verba de futuro*, "in words of future time;" whereas a contract of marriage *per verba de præsenti* was, by the law of England, until the year 1753, an actual, legal, and valid marriage:[5] and on this distinction often depended the most important interests of individuals and of families.

Homophones.

422. The converse of a synonym is a word, which, with the same, or nearly the same sound, expresses different meanings. Words of this sort are called, by recent writers, *Homophones;* from the Greek ὁμὸς, "like," and φωνὴ, "vocal sound." Collections of such words have been made in several languages. It may have been observed that the treatise of Ammonius above mentioned comprehended Greek homophones as well as synonyms. Thus he says βασκαίνω signifies both to envy, and to calumniate. Μάγον, he says, is used by Æschines for a certain kind of medicine, and by Herodotus for a person employed in sacred services. Among the manuscripts extant in Thibet, there is a treatise by SAPHU KIRTI, entitled *Hjam Divangs*, on words having the same sound but different significations.[6] The words, which are most commonly noticed as belonging to this class, are words signifying totally different objects; but strictly speaking, the class includes also those which present the same conception in different relations; as our word *Action*, which may signify the quality or state of acting, or an

[1] Gram. Espagn. pp. 206—216.

[2] Sponsalia dicta sunt a spondendo, nam moris fuit veteribus stipulari et spondere sibi uxores *futuras*. Unde et sponsi sponsæque appellatio nata est.—Digest, lib. xxiii. t. i. frr. 2 et 3.

[3] Johnson, ad voc.

[4] Sponsalia sunt mentio et repromissio nuptiarum *futurarum*.—Digest, lib. iii. t. i. fr. 1.

[5] Letter to Lord Brougham on Irish Marriages, 1844, p. 7. And see the Opinion of Lord Chancellor Lyndhurst, in the Queen against Millis, 22 Feb. 1844.

[6] Journal Asiatic Society, Bengal, pp. 74, 151.

act or thing done, or operation, or the series of events represented in a fable, or gesticulation, or a lawsuit, or a battle by land or sea. Words of the first kind will often be found on examination to be derived from different languages or dialects: of these an obvious example is furnished by our word *Rent*, which signifies—

1. A *rent* caused by tearing, as in cloth, ex. gr., "No man putteth a piece of a new garment upon an old; if otherwise the new maketh a *rent*."[1] In this sense, the word is from the Anglo-Saxon *rendan*, to rend, or tear, which seems to be connected with the German *reissen*, of the same meaning.

2. A *rent* paid for the hiring of a house, land, &c. In this sense, the word is from the Latin *reditus*, or *redditus* inserting *n*. *Reditus* is a participle from *redeo*, I return, whence *reditus prædii* means the sum which the farm *returns* annually, "proventus qui quotannis *redit*."[2] *Redditus* is a participle from *reddo*, I render, as "*reddite* quæ sunt Cæsaris Cæsari"—"*render* unto Cæsar the things which be Cæsar's."[3] Words of this kind sometimes differ slightly, or not at all in pronunciation, as *male* from the Latin *masculus*, "masculine," and *mail* from the French *male*, "a sack for carrying letters," &c. Homophonic words of the other kind are much more numerous. They arise from the natural transitions of thought and feeling in the human mind. The thought of doing an act implies the existence of an agent, and that of the act done, or to be done. The feeling of an impulse involves a sense of acquiescence or of resistance: and there are numerous other relations of thought or feeling (to which I shall hereafter advert), which give occasion in one language to separate words, whilst in another language a common word expresses both of the allied conceptions or emotions, and we can only perceive by the context, to which it applies. Thus in a case before the late Lord Chief Justice TENTERDEN, a question arose, as to the meaning of the word *Commission;* and his lordship observed, that it might signify either, "1st, a trust or authority exercised; or 2dly, the instrument conveying the authority or trust; or 3rdly, the persons by whom the trust or authority is exercised;" and that in such case "the court must collect from the context of the sentence in which the word occurs, and of the other parts of the instrument, in which of the three senses it was used."[4] There are various other senses of commission, as of a sum charged by commercial agents, a fee paid to certain judicial officers, a verbal authority given, &c.; and various modes of determining them are employed, according to their respective circumstances. It would be neither desirable nor indeed possible to exclude words of this kind from any cultivated language; but their abuse too often leads to most pernicious consequences; as is particularly observable in the above remarks on the word *Nature*.

Generic and specific.

423. Another important distinction of words in relation to each

[1] Luke v. 36. [2] Calvin, Lexic. Jurisdic. ad voc.
[3] Luke xxii. 21. [4] 4 Barnewall and Cresswell's Reports, 855.

other, is that of their generic or specific signification, as shown by the same or different words. The Latin word *beneficium*, in its proper generic use, signifies "any benefit whatever," and the Latin *confero* is "to confer," in general; but in the middle ages *beneficium* was employed to signify specifically what was otherwise called *feudum*, a feudal grant of land from a superior to an inferior, for which the latter was bound to render homage to the former: and *confero* was, at the same time, used specifically to signify the issuing of such a grant. Now it happened in the year 1158, that Pope Adrian, in a letter to the Emperor Frederick, used the words "imperialis insigne coronæ *conferens*," and intimated that he would willingly do him "majora *beneficia*." The emperor indignantly resented these words, as implying that the imperial dignity was a feudal grant conferred on him by papal authority. Adrian, however, disclaimed this meaning, and asserted that by the word *beneficia*, he merely meant benefits in general; and that he used *confero* to signify the act, which he had officially performed, of placing the crown on the Emperor's head, at his coronation.[1] We, in a free country, have an instinctive abhorrence of slavery. But the generic term *Slave* includes a great variety of specific relations, which should be carefully distinguished in our reasoning on them. There appear to have been among our Saxon ancestors two species of slaves, the *Servus*, or household slave, and the *Villanus*, or rustic slave:[2] and the villanus was afterwards distinguished into the villein in gross, and the villein regardent.[3] Among the Greeks there were the δοῦλος, θεράπων, λάτρης, ὀικέτης, ανδράποδον, δορυάλωτος, and in different countries the Εἵλωτες, Πενέσται, Κλαρῶται, Μνωῖται, &c.[4] Among the Hindoos, slaves are of fifteen kinds, *Gerhejàt*, *Keereeut*, *Lubdehee*, *Dayàvaupàkut*, *Eenàkàl Behrut*, *Ahut*, *Mookhud*, *Joodeh Perraput*, *Punjeet*, *Opookut*, *Perberjàbesheet*, *Gheerut*, *Bhekut*, *Berbákrut*, and *Beekreet*.[5]

Reciprocal.

424. A correlation exists in the mind between certain thoughts, and also between certain feelings, which gives occasion to a class of words that may be called *reciprocal;* as in the natural correlation of parent and child, the social of master and servant, the commercial of buying and selling, the political of freeman and slave, the legal of plaintiff and defendant, the military of belligerent and neutral, the scientific of teaching and learning, the local of above and below; and numerous others, all which are differently provided for in different languages, the correlation being sometimes marked by separate words, as in the cases just mentioned, and a common term being sometimes used to mark indifferently either of the related conceptions. The parental relation gives occasion in our own and every other language to the separate words *Father* and *Mother*, and we apply the common word *Parent* to

[1] Pabst Hadrians Entschuldigung wegen des wahren Verstands derer Worte *beneficium* et *conferre*.—Senkenberg, Corp. Jur. Feud. Ger. p. 528.
[2] Spelman, voc. Servus.
[3] Blackst. Com.
[4] Julius Pollux, lib. iii. chap. viii.
[5] Halhed, Gentoo Law, chap. viii. s. 1.

express that relation in both sexes, but the latter provision seems to be wanting in most barbarous languages. So as to the connubial relation, we have the correlative terms *Husband* and *Wife*, but we have in English no common term for both, except that of "married persons;" whereas the French, besides *Mari* and *Femme*, have the common term *les Epoux*. In some languages there is an obvious analogy of sound between words expressing an analogy in natural relationship; as in the Hungarian *Fivér*, brother, *Növér*, sister; *Ipa*, father-in-law, *Napa*, mother-in-law. In Latin, I have reckoned up sixty-three distinct terms, several of which can only be rendered in English by an awkward circumlocution: as *Triavus*, a great-grandfather's great-grandfather. *Trineptis*, the great-granddaughter of a great-grandson, or great-granddaughter.[1] So we have in Greek ἀνεψιάδης answering to our "first cousin once removed." In the Hindu law, *Sapinda* is any one within the sixth degree of ascent or descent. *Samonadaca* includes relations so far as their births and family names are known.[2] I observed in Scotland, that where the precise degree of relationship was obscure, and perhaps distant, the individual was in common discourse called a *connection*. The great distinction between relationships by consanguinity and affinity, is by many persons little understood. Consanguinity is relation by blood. "Affinity is relation by marriage,"[3] so that my wife's sister by consanguinity is my sister by affinity. In the social relations of master and servant, the terms used vary according to the political institutions and usages of different countries, but there must necessarily be a correlation in the terms used, the *Servus* must have a *Dominus;* and when freed, the *Libertus* must have a *Patronus*. The Apostle says, in the original Greek, Οἱ δοῦλοι ὑπακούετε τοῖς κυρίοις (literally, *slaves*, obey your *lords*,) which in our translation is softened down to "*servants*, be obedient to them that are your *masters*."[4] On the other hand, the word *servant* is superseded in the United States by the more refined expression, a *help*. What the correlative term is for the person helped, I do not know. In commercial relations, men began with *barter*, a term equally applicable to both parties concerned; but as soon as a common medium of exchange was agreed on (whether of cowries, or lumps of metal, or lastly of coined money), the acts of "buying and selling," and the persons of "buyer and seller," were necessarily distinguished in language; though some terms applicable to both parties were also employed, as "to deal," "bargain," &c. In political relations, the term "freeman" implies the existence, somewhere or other, of persons not free, under some of the various modifications of non-freedom above alluded to. The opposite to "sovereign" is subject: and though in one sense the term people may comprehend both sovereign and subject, yet the term "the sovereign people" must

[1] Harris's Institutes of Justinian, lib. iii. t. 6.
[2] Sir W. Jones, Inst. Menu, chap. v. 60.
[3] 1 Blackst. Com. 434.
[4] Ephes. vi. 5.

always be a solecism; just as it would be absurd to say the black white, though in a certain sense both black and white may be termed colours. Again, the sovereign may be a tyrant, or a just king; and LANGUET forcibly says, "Tyranni regibus, injusti principes justis è diametro opponuntur." "Tyrants are the diametrical opposites of kings, unjust princes of the just."[1] In legal phraseology, the *plaintiff* is necessarily contradistinguished to the *defendant*, the *actor* to the *reus;* but they are both comprehended under the term *Pars*, "a party to the suit." So, with us, the *court*, which decides on the law, is contradistinguished to the *jury*, which determines the fact; and an ordinary juror is contradistinguished to a *talesman*. It is remarkable, that different as the Roman procedure in general was from our own, it yet admitted, in certain cases, a practice not dissimilar to our choice of talesmen. For ULPIAN says, "nonnunquam solent magistratus populi Romani, *viatorem* nominatim, vice arbitri, dare." "The magistrates of the Roman people use sometimes to nominate a *traveller*, in place of an arbitrator."[2] But he adds, "this is rarely done, and only in case of urgency." In the modern law of war, *neutrals* are properly contradistinguished to *belligerents;* but these terms are of comparatively recent date. GROTIUS calls the neutrals, "in bello medios," "mediates in a war."[3] BYNKERSHOEK describes them simply as "*non hostes*," "not enemies:"[4] and he briefly, but energetically states their duty—"Horum officium est omni modo cavere, ne se bello interponant, et his quàm illis partibus sint vel æquiores, vel iniquiores." "Their duty is by all means to take care, that they do not interpose in the war; nor show themselves more favourable, or more unfavourable to either party"[5]—a doctrine everywhere allowed in theory, but alas! almost everywhere disregarded in practice! In all sciences, and in all arts, the acts of teaching and learning must be reciprocal; and most cultivated tongues supply such terms, as "to teach," and "to learn," *docere* and *discere*, διδάσκω and μανθάνω. Nevertheless our verb *learn* is from the Anglo-Saxon *læran*, "to teach." In old English, we have "scole to *lerne* chyldre in," for "school to *teach* children in," and to *learn* or *larn* is still used provincially for to teach.[6] "They don't know, and they wo'nt let me *larn* 'em," says the Irish hedge schoolmaster. In the Malay language, *ajar* is both to learn and to teach.[7] In reference to local relation, the meaning of *susque deque* was disputed in the time of Aulus Gellius;[8] but it clearly meant, as explained by Dacier, "to care not whether things looked up or down;" *sus* being used for upwards, and *de* for downwards; as in *suspicio*, and *despicio*, and in *sursum* and *deorsum*. Thus the Parasite says to the slave Parmeno—

[1] Vindiciæ contra Tyrannos, Qu. 3.
[2] Ulpian, Digest, v. 1, 82.
[3] De Jur. Bel. and Pac. iii. 17.
[4] Quæst. Jur. Pub. lib. i. c. 9.
[5] Ibid.
[6] Halliwell, ad voc.
[7] Crawfurd, voc. ajar.
[8] Noct. Attic. lib. xvi. c. 9.

Sex ego te totos, Parmeno, hos menses quietum reddam,
Ne *sursum deorsum* cursites.

I'll give thee rest for six months, Parmeno,
From running *up* and *down*.[1]

Repetition.

425. The *repetition* of the same sounds, which is sometimes called *iteration* or *duplication*, and sometimes, though improperly, *reduplication*, is found in all languages, ancient and modern, barbarous and polite, and produces many remarkable effects. Dr. LEE says, "the repetition of nouns or particles is often recurred to (in Hebrew) for the purpose of denoting distribution, diversity, comparison, or the like."[2] Mr. CRAWFURD says, "the practice of reduplication is so frequent in Malay, that it requires to be separately considered."[3] He then proceeds to enumerate the various forms of repetition which are admitted in that language, and which, together with those allowed by other idioms, I shall here notice. First, the mere sound is repeated. Secondly, an entire word is repeated, either adjective or substantive, in the literal or a figurative sense. Thirdly, a substantive or adjective is abbreviated. Fourthly, a radical is repeated with a particle prefixt, suffixt or interfixt, serving to show relation or negation. Examples of all these forms will appear in considering the different effects of repetition, in different languages, as to signification.

Imitative sounds.

426. It has been seen that many onomatopœias necessarily require a repetition of sounds, as in our *cuckoo;* a parallel to which is found in *gugumi*, the name of a bird in Western Australia, whose note resembles that of the cuckoo. Another bird in that country is called from its note *wida-wida*. Among the Mantchu Tatars, *kaka-kiki* is used to express laughter; and *tuk-tuk* the palpitation of the heart. Indeed repetitions of sound from this cause are frequent in most languages.

Intensity.

427. A still more general cause of repetition is the wish to express a feeling more forcibly. With this view we repeat the adverb *very*, as "very very good;" and we repeat our exclamations, hear! hear! bravo! bravo! encore! encore! In Hungarian, *igen igen ember* is "a very good man." In Hebrew, Dr. LEE observes that "if one word may be qualified in its signification by the addition of another, a similar result will be obtained when any word is repeated; and the effect will be the same, whether both such words are written out at length, or whether they are combined in one."[4] Thus in Ecclesiastes, c. vii, v. 24, what our translation renders "exceeding deep," is in the original עָמֹק עָמֹק, deep deep. In the Narraganset (N. American) language the name of God is *Manit Manitoo*, "Spirit of Spirits." In French, *bonbons* are sweetmeats. In Italian, *or ora* is "immediately," "at this moment of time." In Malay, *bâsar bâsar* is "very great." In Wolof, *ntkïoi ntkïoi*, "green green," is the name of a green paro-

[1] Terent. Eun. a. ii. sc. 2, v. 46.
[2] Hebrew Grammar, art. 222, No. 5.
[3] Malay Grammar, p. 57.
[4] Hebr. Gram. art. 169, No. 1.

quet; answering exactly to the French *ver-vert* in Gresset's well-known poem. In Yoruban, *pelle pelle* is "very gently," and *rondon rondon* is "very pale." In Western Australia, *kallang kallang* is "very hot." In Taitian, *téa-téa* is "very white." So is *funfun* in Yoruban. In Cayuscan, *thlaththlako* has the same signification. In Bornu, *zumzum* is "hot," and *shum shum* is "fermented liquor." In Bechuana, *ceu* is "white," *ceu thata*, "whiter or whitest," and *ceu thata thata*, the "whitest emphatically." In some instances, repetition may give a word the effect of a diminutive, as in the *Susu* language *di* is "a child," *didi* "an infant." In the Mandingo language, *dingo* is "a child," *dindingo* "an infant;" and *ba* is "a river," *baba* "a rivulet or minor stream." Again, repetition may express an indifference or uncertain state of feeling, as in the Italian *così, così!* in the Bohemian *gakz takz, tak tak*, and in our correspondent expression *so, so!* In French, *miton-mitaine* is said of a remedy or expedient, which does neither good nor harm. In Malay, *kala* is "time," and *kalu kala*, "perhaps," i. e. time will show.

Plurality.

428. In some languages a simple repetition expresses the plural number of things or persons. In Malay, *orang orang* signifies "men," *raja raja* "princes," *longlongan*, "fireworks," *riris riris*, "continuous drops of rain." And so a collective quantity of anything, as in the *Taitian huru*, "a hair," *huru huru*, "the hair of a person's head."

Frequency.

429. In many languages repetition expresses frequency, either as a general notion, or as the name of an act implying frequent motion, or of something produced by or employed in producing such motion. The adverb "frequently" is, in Hungarian, *ottan ottan*. In Malay, *gupuk gupuk* is "hastily." In West Australian, *ilak ilak* is "immediately." In Javanese, *wanti wanti* is "incessantly." In Wolof, *leg-leg* is "frequently." In Tongan, *fa fa* is "to grope about." In Yoruban, *fuke fuke* is "palpitating." In German, *schling-schlang* is "slinging the arms in walking." In Malay, *kata kata* is "chatting," agreeing in effect with the *talkee-talkee* of the West Indian negroes. *Pehi-pohi*, in Marquesan, is "to beat." *Fatoo-fatoo*, in Tongan, is "to fold up." *Toni toni*, in Marquesan, is "to sew. *Fango fango* in Tongan, is "to blow the nose." *Kubhee kubhee*, in Hindoostanee, is "now and then." *Minta*, in Malay, is "to ask;" *minta minta* is "a beggar." In Tongan, *holo* is "to rub," *holo-holo* is "a towel." In West Australian, *butak butak* is "to wink frequently." In Tongan, *kila kila* is "to dazzle." In Malay, *duga* is "to think;" *duga duga* "to meditate."

Reciprocity, resemblance, relationship.

430. Reciprocal action is expressed in our *see-saw* and *roly poly*. In West Australian, *binbart-binbart* expresses "rolling from side to side." In Mpongwe, *timbia rimbia* is the same. In Malay, *tulung-tinulung* is rendering each other mutual assistance. In West Australian, *bur-bur* is exact resemblance. In Yoruban, *ommo* is "a child," and *ommo ommo* is "a grandchild."

Order, confusion.

431. The notions of order and confusion are alike capable of ex-

pression by the repetition of similar sounds; order is shown in distributive numerals. In Persian and Turkish, *yek-yek* is "one by one;" in Hindoostanee, *dus dus* is "ten by ten;" in Mongol, *khougar khougar* is "two by two." So in the distribution of substantives, in the Yoruban language, *àgba àgba* is "man by man." In Laplandish, *yapest yapai* is "from year to year;" in Hungarian, *eszendorol eszendore* the same. In Malay, *muda mudahan* is "easily," and *suka suka* is "separately." In Yoruban, *kaba kaba* is "irregularly." In Hindoostanee, *jugra-rugra* is "a (confused) brawl." In Malay, *tiba-tiba* is "unawares." In Tongan, *fa-fa* is "to grope about," and *heke heka* is "slippery."

Figurative.

432. It is to be observed that the repetition sometimes gives a figurative sense to a word, as in Malay, *kuda* is a horse, *kuda kuda* a wooden frame, which we call in English a *horse*, to dry linen on; *ular* a snake, *ular ular* a brook, from its serpentine course; *mata* "the eye," *mata-mata* "a scout." In Tongan, *matta* is "the eye," and *egi* is "a chief," *matta-matta-egi* is "stately," one who has the appearance of a chief. In Yoruban, *ennu* is the mouth, *ifennukonu* (that is *fi ennu ko ennu*, mouth to mouth, as in kissing) is used to express agreement.

With a connective.

433. In most of the above examples the repetition is of a word, in whole or part, simply; but in some there is a connecting particle. This latter form of repetition occurs in many languages both cultivated and uncultivated. We have the phrase *hand to hand*—

> In single opposition, *hand to hand*,
> He did confound the best part of an hour
> In changing hardiment with great Glendower.[1]

In Italian, *a mano a mano* is "successively." In German, *hand in hand* is "united." In low French, *flic et flac* expresses repeated slaps. In Hindoostanee, *lub* "the brim," *lub a lub* "brimfull;" *wukt* "time," *wukt be wukt* "now and then," *roo* "face," *roo bu roo* "face to face." Our "here and there" is in Hungarian, *imit is, amot is*. In Laplandish it is *tobben ya tobben*. In Yoruban, *ogbon* is "sense or cunning," *ogbonkogbon* is "duplicity." Sometimes the connective is abbreviated, as in *ogbonkogbon* just mentioned, where *kogbon* is a contraction of *ki ogbon*. So in Yoruban, *ojo* is "a day," *ojojo* (for *ojo ji ojo*) "a long time." Sometimes a negative is added to the connective, as in Hindoostanee, *ga koosh, ga na koosh*, "now glad, now sad."

Analogous forms.

434. Analogous to the repetition of the same word, in whole or part, is the kind of pleonasm, which is not uncommon in Greek, of employing together a noun and verb of the same signification, as δουλείαν δουλεύειν, to serve as a slave, πόλεμον πολεμεῖν, to war as a warrior. "Manifesta in his" (says WEISKE) "est simplicitas antiquam redolens ætatem—nam priusquam populus artibus bonis excolitur, et dicendi maximè artem tractare incipit, multa in sermone adhibet, quæ deinceps elegantiorum hominum polita oratio respuit." "There is in

[1] Shakspeare, Hen. IV. Part I. a. i. sc. 3.

these a manifest simplicity savouring of antiquity—for before a people is furnished with the liberal arts, and particularly before it begins to cultivate the arts of speech, it employs many unnecessary words which afterwards the polished oratory of a more refined age rejects."[1] So we find in Latin authors, like pleonasms of various parts of speech, such as "etiam quoque," "nunc jam," "properè ocyus," "id propterea" (for ideò propterea). Thus in Terence—

> *Id propterea* nunc hanc venientem sequor.
> *Therefore, on this account,* I now follow him coming hither.[2]

Similar superfluities of expression occur in some of the older English poets, as Fairfax, speaking of the rich armour brought to Argantes—

> He *don'd* them *on*, nor long their riches eye'd.[3]

I am much inclined to think that not only what is called the augment in Greek verbs, as ε in τέτυφα, but the like prefix in Latin verbs, as *ce* in *cecini*, are remnants of a more ancient form, in which a root was repeated, to express the past time of a verb, as τυπτυπα contracted to τυτυπα, τυτυφα τετυφα; and *cincini* to *cicini*, *cecini*; which would not be more extraordinary than some of the repetitions above mentioned for expressing plurality in substantives, or a superlative quality in adjectives. At least, I have never met with any more probable suggestion of a cause for either the Greek augment or the Latin prefix; and it appears to me to be connected with the Sanskrit formation of the third or indefinite preterite of certain verbs, agreeably to Bopp's remark: "The past time is expressed in the (Greek) perfectum, as it is in the Sanskrit third preterite by reduplication. Here, too, as in Sanskrit, the absorbed accidental letters are thrown off, τέτυπα, or τέτυφα. In Sanskrit *tutupa*, from tup."[4]

435. The effect of repetition of sounds, as agreeable to the auditorial faculties of mankind, in all stages of the development of that faculty, is shown, not only by the repetition of the same words, but by what is commonly called *alliteration*. *Alliteration* is defined by JOHNSON, "the beginning of several words, in the same verse, with the same letter;" but this definition is far too limited. Alliteration is neither confined to verse, nor does it apply solely to the beginning of words, but is no less frequent at the end, furnishing our modern rhyme; and when in the middle, it contributed to the metre of our Saxon ancestors. It is true, that "there are instances of it" (as Johnson justly observes) "in our oldest and best writers;" and it often appears in their poetical works with striking effect. Thus Milton, in his noble description of the creation, says— Alliteration.

[1] Pleonasmi Græci, s. 15 a.
[2] Andria, a. ii. sc. 5.
[3] Tasso's Jerusalem Delivered, vii. 12.
[4] Die Vergangenheit wird im Perfect: so wie im Sanskrit bey dem dritten Præt. durch die Reduplikation ausgedrückt. Auch worden hier, wie im Sanskrit, die aufgenommenen zufälligen Buchstaben abgeworfen, τέτυπα oder τέτυφα: Sanskr. *Tutupa* von *Tup*.—Conjugations system. Ed. Windischmann, p. 63.

Behemoth, biggest born of earth, upheav'd
His vastness. *Paradise Lost*, vii. 471.

So Shakspeare, describing Lucretia in the grasp of Tarquin—

Her *pity-pleading* eyes are sadly fix'd
In the remorseless wrinkles of his face.
Rape of Lucrece, stanza 81.

Spenser abounds in alliterative lines, as—

So *faire* and *fresh*, as *freshest flowre* in May.
Faerie Queene, b. i. c. xii. st. 22.

And again—

The *blazing brightnesse* of her *beautie's beame*.
Ibid. st. 23.

In the very old satirical poems this form of alliteration is common, as—

Of *rybauds* y *ryme*
Ant *rede* o my *rolle*.
Harl. MSS. 2253, f. 124 b.

And equally so in the heroical ballads, as—

On *helmes* gan they *hewe*:
Thurch *brinies brast* the *blod*.
Sir Tristrem, i. 18.

And it is ridiculed by Chaucer, as often introduced merely to eke out a line—

All other women I forsake,
And to an elf quene I me take,
By *dale*, and eke by *doun*. *Rime of Sire Thopas.*

At later periods it was intentionally used to produce a ludicrous effect, as—

They *roll* and *rumble*,
They *turn* and *tumble*,
As *pygges* do in a *poke*. *Sir T. More.*

Such, too, are the expressions of the wolf in the German fable, when he feels large stones in his entrails—

Was *rumpelt* und *pumpelt*
In meinem Bauch herum?
Grimm, Sieb. jung. Geislein.

Different kinds.

436. Alliteration may consist either in a similarity of vowels, the consonants being different, as in *pell-mell;* or in a similarity of consonants, the vowels only being different, as in *see-saw*. It may occur in *words* alliterative to each other, as in "*Behemoth, biggest-born*," or in alliterative *syllables* of the same word, as in *gewgaw*. In the latter case, the words form a class, to which few glossologists have paid much attention, but which are particularly noticed by GRIMM and ADELUNG, and we find numerous instances of them cited by JOHNSON, JAMIESON, GROSE, BROCKETT, and HALLIWELL. I have already mentioned several, under the heads of Onomatopœia and Interjection, and shall now select a few of those used as nouns substantive and adjective, as verbs and as adverbs.

437. Milton uses the word *gewgaws* as a substantive, in speaking of the painted skins of the Britons: "a vanitie" (says he) "which hath not yet left us, removed only from the skin to the skirt, behung now with as many-coloured ribands and *gewgaws*." Johnson gives two dissonant etymologies of this word, viz., *gegaf*, Anglo-Saxon, and *joyau*, French; but neither of them seems very applicable to the meaning of the word, for the one signifies *base*, and the other *a jewel*. Gewgaw, &c.

Mischmasch, in German, is from the verb *mischen*, to mix. And here I would observe that in such words it is oftentimes only one part that has a significant origin, the other part being added merely for the sound. "*Mischmasch*" (says Adelung) "is a word used only in common life to betoken, in a contemptuous sense, a mixture of various substances."[2] In Lower Saxon and Danish, we have *miskmask;* in French, *micmac* (an antique); in Scotch, *mixtie-maxtie*, or *mixie-maxie;* in old English, *mingle-mangle*.[3] Adelung observes that in other like words, the repetition is unknown in High German.[4]

Knickknacks, petty trifles or toys, generally used in the plural. In this instance, the latter part of the word is the significant, being derived from *knack*, a trick, a clever mode of doing anything.[5]

Hurly-burly, a tumultuous uproar, as in a battle. Thus the witch answers the question, when shall we three meet again?—

> When the *hurly-burly's* done,
> When the battle's lost and won.[6]

On this, HENDERSON remarks that, however mean this word may seem to modern ears, it came recommended to Shakspeare by the authority of H. Peacham, who, in a book professing to teach the ornaments of language, mentions *hurly-burly* as an onomatopœia, signifying an nproar and tumultuous stir. *Hurly* seems allied to *hurtle*, mentioned in a former paragraph.

Hubbub is a similar onomatopœia. Johnson, not apprehending such a source of the word, says, "I know not the etymology, unless it be from *up, up*, or *hob-nob*." Certainly it is not from either; but it is well applied by Milton to the tumult and noise at Babel, on the confusion of tongues—

> ——— great laughter was in heaven,
> And looking down, to see the *hubbub* strange,
> And hear the din.[7]

438. The word *zigzag* is used adjectivally in English; as, "a *zig-zag* line" is a line which advances by angular turns. It appears to be sometimes used also substantively, as the German der *zickzack*, which ADELUNG describes as "a line formed with in-and-out corners, like, for example, the Latin Z."[8] He ascribes the origin of the word to the Low Saxon dialect, in which alliteration is much employed, as in *misch-* Zigzag, &c.

[1] Hist. of England, b. ii.
[2] Wörterbuch, voc. mischmasch.
[3] Halliwell, voc. mingle.
[4] Wörterbuch, voc. wischwash.
[5] Halliwell, voc. knack.
[6] Macbeth, a. i. sc. 1.
[7] Paradise Lost, b. xii. v. 59.
[8] Wörterbuch, vol. iv. p. 1701.

masch, *wirrwarr*, &c. The significant portion is *zag*, from the German *zacken*, a point or indentation, as in the branches of a deer's antlers, or in the prongs of a pitchfork. *Zigzag*, though it escaped Dr. Johnson, is used by many French as well as English authors, and is in common use in both countries. Embroidery in zigzag is expressed in Italian by another alliterative word, *ghirigori*.

Humpty-dumpty is proverbially used for hunchbacked.[1] The significant part of the word is *hump*, which Johnson thought was corrupted from *bump*. He should have said that *hump* and *bump* were alike onomatopœias, and that *hump* and *hunch* were varieties of pronunciation, with the same meaning. Hence, humpback and hunchback equally signify having a crooked back. Richard III., who is popularly said to have been hunchbacked, is several times spoken of in Shakspeare by the appellation of "Crook-back," as by Clifford—

> Ay, *Crook-back*, here I stand to answer thee.[2]

Cotgrave uses the words *bunch-backt* and *hulch-backt* for the French *bossu*, which is from *bosse*, a hump.

Harum-scarum is used adjectivally for giddy, thoughtless.[3] The significant portion seems to be *scarum*, from the verb to scare, as "a "*harum-scarum* person" is one who acts wildly, as if he were scared, or so as to scare others by his thoughtless violence.

Pell-mell is used adjectivally by Shakspeare—

> Never yet did insurrection want
> Such moody beggars, starving for a time
> Of *pell-mell* havoc and confusion.[4]

This word is derived from the French *pêle-mêle*, and is generally regarded as a compound; but I am inclined to think that the only significant portion is *mell*, from the Italian *mescolare*, old French *mesler*, and modern French *mêler*; and that *pell* is added merely for alliteration.

Argle-bargle, &c.

438. The Scotch verb to *argle-bargle* is explained by JAMIESON "to contend, to bandy backwards and forwards," and he derives both portions from the Islandic;[5] but I am rather of opinion that the only significant portion is *argle*, from *argue*; and that the proper force of the term is, to bandy words in the way of argument. If, indeed, the expression were *argle-bargin*, which Jamieson also mentions, it might be deemed a compound derived from *argue* and *bargain*; but this does not appear to me to be the true origin of the word *argle-bargle*.

Giff-gaff is merely the verb *give* receiving a reciprocal effect from the alliteration. It is used, however, in the north of England as an abstract substantive, according to GROSE, to signify "unpremeditated discourse."[6] Halliwell, more probably, extends it not merely to conversation, but also to mutual accommodation. In either sense it is suitable to the proverb, "*Giff-gaff* makes good fellowship."

[1] Halliwell, vol. ii. p. 467.
[2] Third Part of Hen. VI. a. ii. sc. 2.
[3] Halliwell, vol. i. p. 437.
[4] First Part of Hen. IV. a. v. sc. 1.
[5] Etymol. Dict. Scot. Lang. voc. Arglebargle, Arglebargin.
[6] Provincial Glossary, voc. Giffgaff.

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In the expression *roly-poly*, it is clear that the first portion alone is significant, being derived from the verb to *roll*. It is applied to several matters in which *rolling* is necessary, particularly to a kind of pudding made in layers *rolled* together, and also to a game in which a half-bowl is *rolled* at certain pins.[1]

Snip-snap is not formed, as Johnson says it is, by *reduplication* of *snap*, but by alliteration with that verb; for it signifies, in the passage cited by him, a short, quick, verbal controversy, the significant part of the compound being *snap*, an imitation of the sounds in such dialogues; whereas *snip* (as a word) has no relation to it in signification, but is connected with the Anglo-Saxon *snithan* and German *schneiden*, to cut; and as a tailor is, in vulgar English, called *snip*, so a tailor is, in German, a *schneider;* but *snip* in snip-snap is merely alliterative—

> Dennis and dissonance, and captious art,
> And *snip-snap* short, and interruption smart.

As this is a distich of Pope's, who was certainly not a vulgar writer, there seems no reason why Johnson should call *snip-snap* "a *cant* word," though it was no doubt intended to have a ludicrous and somewhat contemptuous effect.

Tittle-tattle is a verbal alliteration. Here also the latter portion is the significant one; for *tattle* is an onomatopœia, like *babble*. In fact, Cotgrave translates tattle by the French *babil*, and a tittle-tattler by *babillarde*. Shakspeare uses the word in the Winter's Tale.[2] The Clown, reproving Mopsa and Dorcas, says: "Is there not milking time, or when you are going to bed or kiln-hole, to whistle off these secrets, but you must be *tittle-tattling* before all our guests?"

Scribble-scrobble is given by Halliwell as a north country word for scribbling. Here the first is the significant portion, and the addition of the alliterative *scrobble* seems intended to give it an iterative force. The same observation may, perhaps, be made on the Hindoostanee *und-phund* and *chukur mukurk*, both signifying to quibble. So in the Malay, *pukul* is to beat, and *pukul-mamukul*, to deal continuous or mutual blows. Indeed, the Orientals in general seem inclined to alliteration. The Arabs, according to Mr. Eton, are accustomed to repeat a word, changing the first letter into *m* to signify *et cætera*, as *cahué mahué*, "Coffee et cætera," which he illustrates by the story of an Arab who complained that his camel had been overloaded with *cahué mahué*; the cadi, who had been bribed by the other party, gravely decided that the *mahué* should be taken off, and the *cahué* left; so that the burthen remained as before.[3]

439. *Higgledy-piggledy* is used adverbially. It is spelt very variously, *higgledy-piggledy*, and *hicklety-picklety* by BROCKETT, *hicklepy-pickleby*, and *higledepigle* by HALLIWELL. The first mode is undoubtedly the most correct; for the significant portion is *higgle* or Higgledy-piggledy, &c.

[1] Halliwell, voc. Roly-poly. [2] Winter's Tale, a. iv. sc. 3.
[3] Survey Turk. Emp. p. 33.

haggle, which is to bargain with pertinacity on both sides; and a *higgler* is a *hawker* or *pedler* going about the country, not merely "selling provisions by retail," (as Johnson supposes,) but carrying in his pack a miscellaneous collection of wares, such as those enumerated by Autolycus—

> Lawn, as white as driven snow;
> Cyprus, black as e'er was crow;
> Gloves, as sweet as damask roses;
> Masks for faces, and for noses;
> Bugle bracelet, neck!ace-amber,
> Perfume for a lady's chamber;
> Golden quoifs and stomachers,
> For my lads to give their dears;
> Pins, and poking sticks of steel;
> What maids lack from head to heel.
> Come buy of me; come buy, come buy![1]

And he afterwards says, "I have sold all my trumpery. Not a counterfeit stone, not a riband, glass, pomander, broach, table-book, ballad, knife, tape, glove, shoe-tie, bracelet, horn-ring, to keep my pack from starving!"[1] *Higgledy*, therefore, comes from the confusion of the higgler's pack; and the alliterative *piggledy* is added to mark more strongly the disorder. The same notion is expressed in Hindoostanee by several alliteratives, *gud-bud*, *oolta poolta*, and *durhum-burhum*.

Ribon-ribaine is an old French adverbial term, which COTGRAVE rendered "by hook or by crook, will ye nill ye, whether you will or no;" and LEROUX explains it, "a quelque priz que ce soit, nonobstant toute resistance, et empêchement:" "At whatever price, in spite of all resistance, or obstacle."

Miton-mitaine is a similar French term used adjectively, and signifying anything which is neither good nor bad. "C'est de l'onguent *miton-mitaine*:" "It is an ointment, which does neither good nor harm." It seems to be taken from *miton*, which Cotgrave renders, "the small worm or vermine called a mite," as if so small a thing could produce no effect.

Lumperdee clumperdee, is adverbially used to describe, in a ludicrous manner, a person moving lumpishly, that is, heavily and awkwardly, as in the old farce of *Roister Doister*.

> There shall ye see Tibet, sirs, treade the mosse so trimme,
> Not *lumperdee clumperdee*, like our spaniel Rig.

Flippity-flop is given by Halliwell as a Warwickshire term for draggletailed. It is clearly an adverb, of which the significant portion is *flop* for *flap*, which is an onomatopœia, from the sharp noise made by anything that strikes suddenly against another, when held only by one side or end; and thence it is applied first to the motion, as the *flapping* of a bird's or insect's wings against the air, and secondly, to anything capable of such motion, as the *flaps* of a waistcoat, or hat, or

[1] Winter's Tale, a. iv. sc. 3.

of a table, a fly-*flap*, a *flap-eared* dog, &c. So when the border of a woman's dress *flaps* repeatedly against the mud, and becomes draggled, it is provincially said to go *flippity-flop*.

Criscross, &c.

440. Many words of an alliterative form are in reality contracted compounds. *Criscross* is the name given by the vulgar to the mark of a cross, by way of signature, made by those who cannot write. It is an abbreviation of *Christ's cross*, and the alphabet (according to Brockett) was formerly called *Christ's cross row;* probably from a superstitious custom of writing it in the form of a cross by way of charm.

Hotchpotch is the Scottish mode of writing the word which in our law terms is spelt *hotchpot*, in French *hochepot*, and in provincial English *hodge-podge*. It is a well-known dish, in which many articles of food are mixed together. Various etymologies are suggested for the word. I think it is most probably a compound of the French *hocher*, and *pot*. In our north country dialect, to *hotch* is to shake together. In French *hocher* is to shake; so that *hochepot* may signify different things shaken together in a pot. And in this sense it seems to agree with the Dutch *hutspot*, for a dish of the same kind, where *huts* is from *hutselen* to shake together.

Lakewake is given by Grose as a northern word signifying the watching of a dead body. This in Chaucer is spelt *Lichewache*, when describing the funeral of Arcite—

> Ne how Arcite is brent to ashen cold,
> Ne how the *lichewache* was yhold
> All thilke night. *Knightes Tale*, v. 3959, &c.

Liche is from the Gothic *leiks* and Anglo-Saxon *lic*, the body; and *wache* is from the Gothic *wakan* and Anglo-Saxon *wacian*, to watch. Chaucer (as Tyrwhitt justly observes) confounded the Lichewakes of his own time with the funeral games of the Homeric age. From this *liche* is derived the *Leechway* given by Grose as an Exmoor word for the path in which the dead are carried to be buried. *Lake*, in lakewake, is evidently corrupted from the substantive *liche*, or *lic*, for the sake of alliteration with the verb *wake*. In some instances it has been further corrupted to *latewake*.

Pit-a-pat, &c.

442. I have spoken above of the *repetition* of a word with a connecting particle; but there is also a form of *alliteration* prevalent in most languages, between a significant and non-significant part of a word, with a connecting particle, as in *pit-a-pat*. This word is particularly applied to the quick pulsation of the heart, as in the Beggar's Opera—

> When a good housewife sees a rat
> In the trap in a morning taken,
> With pleasure her heart goes *pit-a-pat*.

Dr. Johnson, who had no notion of the effect of alliteration as the origin of words, suggests that this is probably from the French *pas à pas*, or *patte patte*, to neither of which expressions it has the least

relation. The significant portion is *pat*, an onomatopœia; and *pit* is merely prefixed, with the general effect of alliteration, intimating a repeated action of the heart, &c.

Spick and span new. This may possibly have been first applied to a lance new both in the spike, (the pointed head,) and in the span or handle. But if so, it is of different origin from *span new*, in which *span*, *spun*, or *spon* is the past participle of *spin*. To spin in Mœso-Gothic and Anglo-Saxon is *spinnan;* in Islandic *spinia;* in Swedish *spinna;* in Danish *spinde*. IHRE explains *sping spang*, plané novus. Chaucer has *span new*, as when Troilus speaks in praise of Cressida—

> This tale was aie *span new* to beginne.[1]

Here *span* is evidently from *spin*, as in the old rhyme—

> When Adam delved, and Eve *span*,
> Who was then the gentleman?

In the romance of *Kyng Alisaunder* it is *spon neowe*, when Alexander dismisses the Persian with honour, who had attempted to kill him—

> Richeliche he doth him schrede
> In *spon neowe* knyghtis wede.[2]

Bot of Bale (the remedy of evil) is applied, in old English, to the Saviour—

> Now he, that is *Bot* of *Bale*,
> Helpe yow well, and so he schall.[3]

Whicket for Whacket, or *Quittee for Quottee*, according to GROSE, are Kentish expressions for an equivalent return, a *quid pro quo*. *Rack-me-Reesle*, according to Jamieson, is a Fifeshire and Perthshire word, answering to our higgledy-piggledy. The same meaning is expressed in Hindoostanee by *Idhur ka oodhur*. In the Tongan language, *tangi* is to weep, and *tangi-fe-toogi* is to bemoan, to beat the face with grief. In French, *flic et flac* is an expression serving (according to LEROUX) to represent a few slight slaps, as "Elle lui a donné deux ou trois soufflets, *flic et flac*, sur la joue." "She gave him two or three slight slaps on the cheek." So "entre le *ziste* et le *zeste*," is "passably, between good and bad, neither too much nor too little." The significant part here is *zeste*, a bit of orange-peel put into a glass of any liquor, to give it (as we say) a *zest* or relish. YOUNG says of vanity—

> Their *zest* of pleasure, and their balm of woe.

Abbreviated phrases.

443. Certain alliterative words originate in the abbreviation of phrases. Thus a *Fi fa*, and a *Ca sa* are colloquially used by attorneys for the writs of *Fieri facias*, and *Capias ad satisfaciendum*.

Nizey Prizy was, in my time, the vulgar term of the Wiltshire peasants for the assizes, from the clause *Nisi prius audita*.

[1] Troilus and Cressida, b. iii. v. 1671.
[2] Kyng Alisaunder, v. 4054.
[3] Sir Amadas, v. 184.

Hiccius Doctius is used in Butler's description of the lawyer consulted by Hudibras—

> An old dull sot, who told the clock,
> For many years, at Bridewell-dock,
> At Westminster and Hicks's Hall,
> And *hiccius doctius* play'd in all.[1]

This has been suggested to be a contraction and corruption of *hic est inter doctos*.[2] But more probably it is a mere variation, by jugglers and others, from *Hocus pocus*, which some derive from *Ochus Bocchus*, a demon of the Northern mythology; but others more probably suppose it to have been first used at the time of the Reformation, in ridicule of the Latin words "*hoc est corpus*," applied by the monks to the sacramental bread.

Rigmarole is no doubt a corruption of the above-mentioned expression of "rede-o-my-rolle."[3]

444. In the proverbial phrases of most nations, alliteration is a conspicuous feature, ex. gr.— Proverbial phrases.

In Greek, Λίνον λίνῳ συνάπτεις—"You add flax to flax: you add one weak reason to another."

In Latin, "*Laudari* a *laudato* viro"—"To be praised by a praiseworthy man."

In French, "Homme *mort* ne *mord* pas"—"The dead do not bite."

In Italian, "Chi va *piano*, va *lontano*"—"Fair and softly goes far."

In Spanish, "Al hierro *caliente* batir de *repente*"—"Strike while the iron is hot."

In Portuguese, "Lingoa doce como *mel*, coração amargoso como *fel*"—"Tongue sweet as honey, heart bitter as gall."

In English, "*Tit* for *tat*."

In German, "Geschenktem *Gaul*, siehe nit ins *Maul*"—"Don't look a gift horse in the mouth."

In Swedish, "Fast *bundit*, fast *funnit*"—"Fast bind, fast find."

In Esthonian, "Libbe *keel*, herrikse *meel*"—"Honey in the mouth, venom in the heart."

In Hungarian, "Mez a *nyelvinn*, mereg a *mellyeben*"—(the same.)

Besides the alliterative words in the present and former chapters, I have noted many others, in various languages, which will be mentioned hereafter.

445. Glossology is indebted, in various degrees, to the different collectors of words. The first contributors are the travellers and missionaries, who form vocabularies more or less comprehensive. Next to these come the collectors of words relating to particular subjects; and finally, the Lexicographers, whose labours embrace a whole language. On the vocabularies of travellers and missionaries is Modes of collecting words.

[1] Hudibras, part iii. chap. iii. v. 577.

[2] Halliwell, ad voc.

[3] Supra. s. 434.

founded great part of the admirable *Mithridates* of ADELUNG, and also of the extensive glossological work of HERVAS, the *Catalogo de las Lenguas de las naciones conocidas.* Our judicious circumnavigator COOK collected specimens of many barbarous tongues before unknown; and his example has been followed by subsequent voyagers: one of the latest of whom, Captain WASHINGTON, put forth (anonymously) a very useful vocabulary of different dialects of the Esquimaux. By far the largest contributions of this kind, however, have been made by monks and missionaries, for spreading Christianity among the heathen. Of these, the earliest extant is the Frankish, of the Monk KERO, preserved by Goldastus.[1] From such sources, recent writers have compiled vocabularies of several barbarous tongues, such as the Taitian, by W. HUMBOLDT; the Marquesan, by BUSCHMANN; the South Australian, by TEICHELMANN and SCHURMANN, &c. &c. Partial collections of words of certain classes have been made from very early times; as of words relative to particular subjects; of words used by particular authors; or at particular periods of time, or of particular dialects, or of particular grammatical forms. The *Onomasticon* of JULIUS POLLUX distributes the words, of which it treats, under fifteen heads, according to so many different subjects, sacred, royal, domestic, naval, military, &c. Rhetorical words were explained and illustrated by ZOSIMUS of Gaza, and HARPOCRATION; rhetorical, poetical, and other uncommon words by PHOTIUS and HESYCHIUS. Other Greek compilers illustrated respectively medical, juridical, philosophical, and theological words. Subsequent times furnished concordances to the Holy Scriptures. Of these, the earliest is said to be a Latin one, without date or name of author, but which appears to have been taken as a model for several that subsequently appeared in the learned languages. The first, in our own language, was by MORBECK, who was followed by COTTEN, BERNARD, NEWMAN, and at length by CRUDEN, whose Concordance is still in repute. The words employed by particular authors, ancient and modern, have supplied subjects to several compilers. Of this kind, among the Greeks, were the λέξεις Ὁμηρικαὶ (Homer's words) by APOLLONIUS, edited, with a Latin translation, by VILLOISON in 1773, the λέξεις Πλατωνικαὶ (Plato's words) by TIMÆUS, and also by PALAMEDES. So in the sixteenth century, the words of Cicero, by NIZOLIUS, and in recent times, the Lexicon Homericum, and also the Pindaricum, by DAMMIUS, and the Lexicon Ionicum (of Herodotus), by ÆMILIUS PORTUS. In this view the Glossaries subjoined to various historical and legal works are very useful; for instance, those added to the seven first volumes of PERTZ's *Monumenta Germaniæ Historica;* that of F. PITHOU to the Capitulars, and also to the Salic Law; and that of F. LINDENBROG to the *Codex Legum Antiquarum.* In like manner, the mere Indexes to the Delphin editions of the classic authors will be found to a certain degree serviceable; as will TODD's index to the

[1] Rerum Alaman. Scriptores, vol. ii. p. 71.

words of Milton, and Mrs. COWDEN CLARKE'S to those of Shakspeare. On ancient Latin words, that by lapse of time had become obscure, we have the work of FESTUS, which was an abridgment of one written by VERRIUS, in the reign of Augustus, and of which PAULUS, in the time of Charlemagne, made the Epitome now extant. In later times, many similar collections have appeared; from the great work of DUCANGE, on the Mediæval Latin, to the Archaic English words in Mr. HALLIWELL'S recent compilation. In France, there have been not only collections of ancient words, but also one or two of Neologisms, (new fabrications,) especially those introduced in the revolutionary period. Many collections of provincial words, in different languages, have been noticed in previous chapters of this treatise: and similar works existed among the ancients. LUPERCUS of Berytus wrote on Attic words, as did PACATUS, and POLION, the Alexandrian; these three being among the authors from whose productions Suidas compiled his general Lexicon. Lastly, among partial collections of words, are to be noticed those restricted to certain grammatical forms, as that by AMMONIUS of synonymous and homophonic words, above mentioned; and that by CYRILLUS (or rather PHILOPONUS), of words which in different senses receive different accents, both which collections are subjoined to the Greek Thesaurus of H. Stephanus.

Dictionaries, Lexicons, &c.

446. The compilations which embrace whole languages we commonly call *Dictionaries* or *Lexicons*, the former from a Latin, the latter from a Greek root; and both these terms are well established by modern custom, though alike unknown to classic literature. The ordinary terms applied in ancient times were, Collections, Onomastica, or the like. Sometimes, indeed, figurative expressions were used, as in Greek, "the meadow of words," by Pamphilius; so in Persian, "the seven seas;" in Arabic, "the ocean;" but in later times, *Thesaurus*, the treasure (or rather treasury), became a very common designation, being used in Greek by HENRY ESTIENNE; in Latin by his father ROBERT; in Hebrew by PAGNINI; in the Turkish, Persian, and other Eastern languages, by MENINSKI, &c., &c. Henry Estienne indeed complained that in the use of this title to his work some persons had endeavoured to forestall him;[1] but his complaint, whether well or ill founded, was wholly disregarded. The two old Greek collections, which he himself edited, bore the title of *Glossaries*. The *Etymologicon Magnum*, quoted by Eustathius in the twelfth century, and edited by Musurus in the fifteenth, is merely what we now call a Greek lexicon arranged alphabetically, with small pretensions to etymology, in its modern sense, as may be judged by its derivation of alpha, *παρὰ τὸ ἄλφω τὸ εὑρίσκω, πρῶτον γὰρ τῶν ἄλλων στοιχείων*

[1] In hoc opere præstare conatus sum, quæ ipsum *Thesauri* nomine non indignum reddant. Eum quidem certé titulum mihi præripere jam olim conati erant quidam, quum me de hoc opere aggrediendo cogitare obaudiissent.—Thes. Gr. Ling. ad Lectorem Epistola, p. 17.

ἐυρέθη, "from ἁλφω, to find, because it was *found out* before all the other letters!" There are two principal modes of arrangement in works of this kind—1st, the alphabetical order of words by their initial letters; or 2ndly, the deduction of derivatives from their roots. The latter, if carefully drawn up, is undoubtedly the most philosophical, and most serviceable towards affording the student, who is somewhat advanced in his learning, a comprehensive view of the structure of the language; but for ordinary purposes, especially to the younger students, the former is superior, and has consequently been almost universally adopted. The alphabetical arrangement generally follows the common order of the alphabet. Suidas, however, in his Greek lexicon (for what reason does not appear), deviated from that method, placing the diphthong αι before ε, and ι before θ, and ω before π, and also varying in different ways the order of the secondary letters. Our English lexicographers often confound *i* with *j*, and *u* with *v*, though in pronunciation the articulations in each case are widely different. Johnson says, "I is in English considered both as a vowel and a consonant; though since the vowel and consonant differ in their form as well as sound, they may be more properly accounted two letters."[1] We may surely ask, when two alphabetical signs differ both in form and sound, what it is that makes them one letter? Hence Johnson's words follow in "most admired disorder" as to sound. We proceed from *jabber* to *ice*, and from *idyl* to *jealous*, and so on, shifting from j to i, and from i to j throughout the alphabet. And a like confusion happens with *u* and *v*; we begin with *vacancy*, and presently come to *uberty*, and proceed from *udder* to *veal*; and all this for no other reason than that the Roman alphabet had only i and u, to each of which letters, when applied to our language, our monkish instructors chose to give two totally distinct articulations. The alphabetical order of words differs in different languages: thus in Welsh, *ch* comes between *c* and *d*; *ff* between *f* and *g*; *ng* between *g* and *h*; *ll* between *l* and *m*; *ph* between *p* and *r*; *th* between *t* and *u*; and this alphabet contains no *k*, *q*, *v*, *x*, or *z*, except as applied to foreign words. In Polish there are two *a*'s, two *c*'s, two *e*'s, two *l*'s, two *n*'s, two *o*'s, two *s*'s, and three *z*'s; though the difference, in some instances, is so slight as to be often overlooked. Similar observations may be made on the alphabets of most other European tongues; still it is desirable that in a dictionary the order of the alphabet to which it belongs should be followed. The great diversities among alphabets render it necessary, in many cases, to explain the proper pronunciation; and hence have arisen the pronouncing dictionaries, of which the latest and best in English, is Walker's, before mentioned. But here a new difficulty presents itself. Every author has his own method of explaining sounds. Thus Mr. Walker, in a note on the word *command*, says, "Mr. Sheridan was certainly of opinion that the unaccented *o* might be pronounced like *u*, as he has

[1] Diction. Gram. ad literam.

so marked it in *command*, *commence*, *commission*, and *commend*, though not in *commender;* and in *compare*, though not in *comparative;* but in almost every other word where this *o* occurs he has given it the sound it has in *constant*. Mr. Scott has exactly followed Mr. Sheridan; and Dr. Kenrick has uniformly marked them all with the short sound of *o*. Why Mr. Sheridan and Mr. Scott should make any difference in the first syllables of these words, where the letters and accents are exactly the same, I cannot conceive." Such are the discrepancies, even where the lexicographers treat of their own language; but the confusion is increased when a foreign writer attempts to explain the English pronunciation to his countrymen. Thus the *o* in command is expressed by Mr. Walker as *ŏ*, which he had previously stated to be the *o* in *love*. By Mr. Hilpert, in his very able German and English dictionary, it is also expressed by *ŏ*, but this he explains to be "der doppelte ton des *o*, mit dem halben tone des a," which, to an English ear, is not very intelligible. These circumstances tend strongly to show the necessity which exists for a *standard alphabet*, to ascertain the present sounds of words, at least, in the languages of modern Europe. A good dictionary may embrace much more than the mere articulation of words. The accents should always be marked, and generally are so, but not always with sufficient care. The French language is understood to have two accents, the acute and the grave; but even in the most celebrated French dictionaries the application of these accents seems very capricious. In the '*Dictionnaire de Trevoux*,' *sacrilège* has a grave accent; in the '*Dictionnaire de l'Académie*, it has an acute accent. In the former, *féve* has an acute accent; in the latter a grave one. The 'Dictionnaire de l'Académie' differs in its different editions: in that of 1778, it writes *secrétement* with an acute accent; in that of 1811, *secrètement* with a grave. In a Latin dictionary the quantities should all be marked, or, at least, those where the quantity is not known by a grammatical rule. The Thesaurus of R. STEPHANUS, generally marks the principal syllables; but it often leaves other syllables unmarked, so as to occasion to young students much uncertainty. Thus in the word *bipedālis*, the *a* alone is marked; but we are left to discover elsewhere that the first *i* and the *e* are both short, as—

Ad summum totus moduli bĭpĕdālis.[1]

Some lexicographers have, with laudable industry, traced the use of individual words historically, from the earliest period at which they can be found; but it must be remembered that the earliest form of a word now extant, may not be really the most ancient use of that word in the language under examination, much less can it show the word's derivation from a foreign root. The history of a word, to be really instructive, should trace it from the root through its successive derivations in due order. A dictionary, in some respects valuable, may, no doubt, be formed without any pretensions to etymology; but if the

[1] Horat. Sat. ii. 3, 309.

derivation of a word be given at all, it should be given correctly and fully: it is of small use to give, as Dr. Johnson usually does, a single step in derivation; for instance, he says, to *achieve* is from the French *achever*, to complete; but this gives us no information of the primary signification of the word in either language, and consequently assists but little in the use of the derivatives. Here the root is the word *chef*, the head, seldom now used but figuratively, for a *chief* or head of a family, or office, and formerly for the end of a place, time, or business. Cotgrave has the expression, "venir à *chef* d'un affaire, to compasse, finish, or overcome a businesse;" and Court de Gebelin, deriving *chef* from the Celtic *cap*, the head, explains *achever*, conduire à *chef*, au bout. Hence, though Johnson's first sense of the word *achieve* is correct, viz., "to finish a design prosperously," the second is erroneous, viz., "to gain, to obtain," which is only supported by the inaccurate use of it in Prior's line—

Show all the *spoils* by valiant kings *achiev'd*.

The kings did not achieve the *spoils*; they achieved the wars by which the spoils were obtained; they brought those wars to a *chef*, a successful termination. It would, further, be proper to state, that in the modern use of the English word *achieve*, it is seldom employed but with reference to martial *achievements*; hence the word *Hatchment*, for the coat-of-arms of a deceased person, originally signified the armorial bearings commemorating the martial achievements of himself or his ancestors.

Compilers.

447. It is worthy of observation that whilst the compilation of dictionaries, comprehending a whole language, has often required the united exertion of learned bodies, by command or under the special patronage of their respective governments, some of the best works of this kind have been produced by the energetic labour and talents of private individuals. Such was the case with the unrivalled *Wörterbuch* of the elder ADELUNG, and such was the origin of all our English dictionaries, from that of Bishop COOPER in the sixteenth century, to the recent work of Mr. RICHARDSON. In China, a dictionary of the written language was first compiled by order of the Emperor *Vu-Ti*, about 140 years prior to the Christian era, and long before any similar collection in Europe; this, and six successive ones, were formed, down to A.D. 1710, when the present great 'Imperial Dictionary,' in 32 volumes, was compiled from all the preceding, by the collective labour of nearly a hundred persons, and the characters explained were above 43,000. The '*Dictionnaire de l'Académie*,' in France, was the work of the whole of that learned body, as was the '*Dizionario della Crusca*,' that of the most eminent Italian literati; and the great Spanish Dictionary that of the Spanish Academy. Yet it has too often happened that where an individual has devoted the most precious talents and the best energies of a whole lifetime to a task so essential to the interests of literature, he has not only failed to obtain an ade-

quate remuneration for his labours, but has been left to close his days in penury and distress. Whilst I am writing, my eye is caught by the Greek lexicon of ROBERT CONSTANTIN, in two folio volumes, containing together 1785 double-columned pages of a small type, and giving, in alphabetical order, almost every Greek word that can anywhere be met with, and authorities for the various significations of each. The author of this most laborious and valuable work was born at Caen in Normandy, A.D. 1530, and after many distresses, died in extreme poverty, at the age of seventy-five, in Germany. The two ESTIENNES (Stephani), father and son, are equally entitled to the gratitude of the literary world: the Latin *Thesaurus* of ROBERT (the father) appeared in four volumes folio, in 1532; the Greek *Thesaurus* of HENRY (the son) in five volumes folio, in 1570. Both these meritorious individuals were subjected to persecutions and vexations of various kinds: Robert fled to Geneva, and died there at the age of fifty-six; Henry breathed his last, at the age of seventy, in the Hospital at Lyons. "Such" (says a French writer) "was the deplorable end of one of the most learned men that ever existed!" I have spoken freely of the defects and errors in Dr. JOHNSON'S Dictionary; but it must be remembered that the English language could never boast, until his time, of a collection of its words accompanied with authorities for their different significations, by our best writers. His work was one of immense labour; and we cannot but lament that, during great part of the time which he devoted to it, he was in fact writing, from day to day, for bread.

CHAPTER XIV.

OF PARTS OF SPEECH.

Meaning of the term.

448. HITHERTO I have considered a *Word* as a *separate* exercise of vocal power: I have now to examine its grammatical relations to other words as a "*Part of Speech.*" But it has been seen, that in this term the word *Speech* has been used in a greater or less extent of signification. It sometimes includes the expression of our *whole* mind, as well *feelings* as *thoughts*. In this sense it seems to answer to Aristotle's dictum, *ἔστι μὲν τὰ ἐν τῇ φωνῇ τῶν ἐν τῇ ψυχῇ, παθημάτων σύμβολα*:[1] and such is the sense in which I prefer employing it throughout this treatise. But grammarians in general restrict its use to the expression of *thoughts*, that is, of the reasoning power, and consequently exclude the interjection from the parts of speech. Hence they employ the term *Partes Orationis* as synonymons with *Partes Sententiæ*, "Parts of a Sentence." "Oratio" (says Priscian) "est ordinatio dictionum congrua, *Sententiam* perfectam demonstrans."[2] But when we come practically to examine the various languages of the world, we find that in all of them, human emotions are put into words as well as human thoughts; and often with sufficient distinctness of impression on the mind of the hearer.

Natural progress.

449. The efforts of the young and of the ignorant towards developing their mental powers are gradual; and hence the imperfect language of an infant may often throw a light on that of a savage. When a child is born into the world, it finds itself in a chaos of conscious impressions, which present, as it were, an

> Illimitable ocean, without bound,
> Without dimension, where length, breadth, and height,
> And time, and place are lost.[3]

This chaos contains the elements of all the future feelings and thoughts of the human being. Common experience shows that the child first evinces a consciousness of its personal existence by cries, which express its *Feelings*, and from which originates the interjection. It has been already seen that the interjection exists in all languages. We may, therefore, for our present purpose, regard it as the first part of speech. The exercise of the reasoning power is more gradual. Here we must distinguish what I have called *Conception* from *Thought;*

[1] De Interp. c. 1. [2] Inst. Gram. l. 2, c. 1.
[3] Milton, P. L., ii. 892.

the former being only an element of the latter. Before I can *think* of any thing, I must regard it as *one* thing.

Conception.

450. In the diversity of terms employed by different writers to signify the various faculties of the human mind, their operations, and results, it is not easy for an individual to find, in every instance, a term, which shall be generally and readily understood, in the sense which he intends it to bear. I have used the term *conception* to express "that faculty which enables the mind to contemplate *one portion of existence* separately from all others."[1] And I have also spoken of *a conception* as a result of the operation of that faculty. In some languages different words are used to distinguish a mental faculty from its object: as in the Greek, *νόησις* is distinguished from *νόημα*. But the English idiom allows words terminating in *tion*, from the Latin *tio*, to express as well a faculty, as its result. We use, for faculties, the words *sensation*, *perception*, *intuition*, *volition;* and we use for their results *a sensation*, *a perception*, *an intuition*, *a volition*. It has been suggested, that for the result of the faculty of conception, we should adopt the word *concept*, sanctioned by some late French writers.[2] But in this I cannot acquiesce. The novelty of the word in English would produce no small confusion; whereas at present the context generally shows whether by the word Conception the faculty or its result is intended. And if we adopt *concept*, we shall, by parity of reason, be required to adopt a host of other new words, such as a *sensate*, a *percept*, an *intuite*, a *volite*, &c., &c., all foreign to the genius of the English language.

Operates by laws.

451. I revert to the consideration of a child's opening faculties. Some time elapses after birth, before the child begins (in the language of the nursery) "to take notice." But it is not, during all this time, in a state of mental torpor. Minute observation of children will show that the mind gradually awakes to its nascent powers. No sooner does it inwardly feel its own self-existence than it becomes also aware of an external world. There is an *I*, and a *Not I:* and on both it exercises the faculty of conception. Probably conceptions of the external world are those which succeed most immediately after the notion of personal identity. Each of these forms what is commonly called an external object. It appears as one conception, not because it is naturally and necessarily one, but because by the laws of mental existence the individual is led to conceive it as one. Such is the theory of mental action which I maintain, and which is opposed to every system founded on objective impressions passively received by the mind from without. "What" (I have asked, and I repeat), "what constitutes *one* object? Is it the Feeling, or Thought, which takes place in a minute, a second, or any other portion of time? Is it the impression made on one sense, or on one part of the organ of that sense? Is it the sensation of warmth, for instance, experienced by the whole body, or that of light experienced by the whole eye?

[1] Univ. Gram., s. 18. [2] Mansel, Prol. Logic., p. 10.

Is it the impression made on the retina by a house; by the door of the house; by the panel of the door, or the pane of the window? Is it the altitude of the building, or the colour of the brick? These questions are endless, and perfectly insoluble, if that which makes an object *one thing* to the mind be not an act of the mind itself."[1] It is an act of the mind, not accidental, arbitrary, or capricious, but governed by certain laws applicable to their appropriate objects. The laws of space regulate one large class of our conceptions; the laws of time regulate others; and there is a vast number of our conceptions wholly independent of both these, but governed by the laws either of our intellectual or spiritual nature. No doubt, the laws themselves operate at first unconsciously to all of us; and to many persons they remain through life ill-developed, and therefore vague and obscure, contributing only to form weak and wavering *opinions*, and never producing

> That sober certainty of waking bliss,[2]

which is felt in contemplating the pure *truths* of science and religion.

Application unlimited.

452. The mental faculty of conception, though it enables the mind to contemplate a portion of its conscious existence as *one*, is not on that account limited to any particular extent or comprehension in such portion. A second of time is as much *one*, in contemplation, as a century. A flash of lightning—

> ——— which doth cease to be
> Ere we can say it lightens[3]—

may be no less contemplated and reasoned upon as *one* conception, than may a revolution of the planet newly discovered on the extreme verge of our system. We may reckon as *one* sum the *mites* cast by the poor widow into the Treasury, or

> ——— all the wealth of Ormus, or of Ind,
> Or where the gorgeous East, with richest hand,
> Show'rs on her kings barbaric pearl and gold.[4]

Nay, we may conceive as one the smallest atom in the boundless works of creation, and we may and must conceive as one the Almighty Power, by whom all things are created.

Multiplicity of parts.

453. Neither does the conception of Unity exclude a constituent multiplicity of parts. Cast your eye from the summit of the Jura mountains! Behold the striking view which once seen will ever remain impressed on your memory as *one* magnificent picture! Yet it is made up of numberless objects, beautiful, rich, grand, sublime. There lies spread out, as far as the eye can reach, the whole valley of the Rhone, the lake of Geneva, the noble river issuing from it, the towns on its banks, the villages, hamlets, cottages, pastures, and full in front the mighty mass of the Alps, crowned by Mont Blanc, with all its precipices and snowy peaks, now mingling undistinguishably

[1] Univ. Gram., s. 20.
[2] Milton, Comus, v. 263.
[3] Shaksp., Rom. and Jul., a. ii. sc. 2.
[4] Milton, Par. Lost, b. 2, v. 2, &c.

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with the clouds of rising vapour, now brilliantly illuminated with the rays of the sun. The vast variety of objects only heightens the solemn feeling of unity, in the grandeur impressed on the whole scene.

Particular and general.

454. A very important distinction of conceptions is that which I have stated in my former treatise as dividing them into *particular*, *general*, and *universal*.[1] A *particular* conception, in the strict and proper sense, is that of an *object* perceived for the first time as occupying a certain limited portion of time or space, or both. This answers nearly to the German *Anschauung*, which Mr. Mansel renders *Intuition*.[2] But it must be remembered that the term "particular" is commonly used in a looser sense, to which I shall advert hereafter. The term a *general* conception answers to the German *Begriff*, which the learned gentleman last mentioned renders a *concept*. It is formed by comparing the first particular impression with other similar ones, and deriving thence a general conception similar to all, but differing from each in some one or more points. Thus, when a child sees for the first time a dog, he has a *particular* conception of an animal of a certain size, form, colour, &c. He afterwards sees one dog differing from the first in size, another differing in form, another in colour; and the conception resulting in his mind from the whole is that of a *Dog*, as a species; it is a *general* conception, which not only is not the same with the first, or any subsequent particular conception, but must necessarily differ from them all: and yet, setting aside the points of difference, it is applicable to all the dogs which the child may see in the course of his life. Now it is of the utmost importance to keep in view the difference between a particular conception (Anschauung) and a general conception (Begriff), for many of the disputes which have arisen on what are improperly called abstract ideas, depend on a confusion of these mental operations.

General and universal.

455. Nor is it less important to distinguish between a general and a universal conception. In a universal conception, we contemplate a permanent, immutable, necessary law of the mind. This kind of conception I call an *Idea*, understanding that term in the sense in which it was used by Plato. Aristotle, indeed, seems to confound the universal with the general; for he says, *ἐστὶ τὰ μὲν καθόλου τῶν πραγμάτων· τὰ δὲ καθ' ἕκαστον· λέγω δὲ καθόλου μὲν, ὃ ἐπὶ πλειόνων πέφυκε κατηγορεῖσθαι· κἀθ' ἕκαστον δὲ ὃ μή.* "Some things are universals, but others singulars: and I call universal that which may be predicated of many things, but singular that which cannot."[3] Now this want of discrimination between the universal and the general leads to great errors in reasoning; since these two forms of conception are not only different, but in some respects opposite; for universal conceptions are altogether subjective: they furnish not only the laws by which objective conceptions are limited, such as the laws

[1] Univ. Gram., s. 32. [2] Prol. Logic., p. 8.
[3] De Interpret., c. 7.

of time and space, but also those by which the mind itself lives, and moves, and has its being. They do not result, as general conceptions do, from external experience; but they are the innate powers, which, in their several spheres, render external experience possible. If I had no universal conceptions of right and wrong, of beauty and deformity, of cause and effect, I could never acquire them by the experience of conceptions, either particular or general. The particular is at first as distinct as it ever becomes, and the general differs but gradually from the number of particulars which it embraces; whilst the Idea is felt at first as little more than an instinct, "a vague appetency towards something, which fills the young poet's eye with tears, he knows not why;"[1] but which gradually becomes more and more clear and distinct, as it is the subject of deeper meditation.

Cause. 456. Whence do we get our idea of *Cause?* Certainly not from the conceptions of external objects, for these teach us nothing but succession. But there exists in the mind an *Idea* of power, which is first felt instinctively in the consciousness of our own power over the objects of our will. The will, therefore, we regard as a *Cause*, and we regard the change in the object as an *Effect*. Thus, the will to raise my arm is a cause, and its elevation is an effect; and I transfer my personal experience of causation to external objects, by what Mr. MANSEL aptly calls "the universal tendency of men to identify, as far as may be, other agents with themselves."[2]

Beauty. 457. What is *Beauty?* It is an *Idea* with which the mind is more or less animated in its earliest *outward* experiences. The child sees it in the endearing smile of the mother. In the further course of intellectual advancement it may develop itself, until

> ——— the *mind*
> Becomes a mansion for all lovely forms,
> The memory is as a dwelling-place
> For all sweet sounds and harmonies.[3]

And, lastly, in our highest conceptions of spiritual excellence, beauty appears

> White, radiant, spotless, exquisitely pure.[4]

Right. 458. Again, what is *Right?* It results from the innate idea, which the human being has, that he is, from the very nature of his existence, subject to *Law*. What the father or mother bids the child do, it is *right* in his eyes to do; and hence the unfortunate little creature, whose parents send him out to beg or steal, has, at the moment, an imperfect *idea* that he is doing right in obeying the only law of which he is conscious. Alas! he is soon taught that there are other laws, known only to him by their means of coercion—the law of the strongest among his companions, and the law of the land, which he is taught to regard as an enemy. Not much more distinct is the idea of

[1] Coleridge, Treatise on Method.
[2] Mansel, Proleg. Logic., p. 142.
[3] Wordsworth, Tintern Abbey.
[4] Idem, Sonnets, part i. No. xii.

right to the formalist, who limits it solely by that same law of the land—

> Qui consulta patrum, qui leges, jnraque servat ;[1]

for all who have dealings with him may perchance find that he is inwardly base, mean, or malignant—

> ——— videt hunc omnis domus, et vicinia tota
> *Introrsus* turpem.[2]

Those persons alone act from the pure *idea* of right who, in the words of the apostle, *ἐνδεικνυνται τὸ ἔργον τοῦ νόμου γραπτὸν ἐν ταῖς καρδίαις ἀυτῶν*—"show the work of the law *written in their hearts.*"[3] That which is written in the hearts of men by God is an *idea* or *universal conception of right*, to the purity and holiness of which human law can make but faint approaches.

How expressed.

459. If it be asked how far this distinction of conceptions into particular, general, and universal can be expressed in words, I answer, that no vocal expression can be given to conceptions of the first kind. We cannot allot separate names to every particular conception; but to general and universal conceptions we may; and, in fact, of these the great bulk of every language consists. Thus the English word *dog* alone does not mean merely the particular conception of an animal once seen or heard, but the general conception of a species to which the animal so seen or heard belongs. So the word *triangle* alone does not mean the particular conception of this or that triangle, right-angled, acute, or obtuse, but it means a general conception of the class to which all these belong. And so the word *virtue* alone does not express a conception of this or that virtuous act, but a universal conception applicable to those and many others.

Substantive and Adjective.

460. Conceptions have another distinction, which exists in all human minds, and which HARRIS thus clearly describes:—"All things whatever exist, either as the energies or affections of some other thing, or without being the energies or affections of some other thing. If they exist as the energies or affections of something else, then are they called *Attributes.* Thus, to think, is the attribute of a man; to be white, of a swan; to fly, of an eagle, &c. If they exist not after this manner, then are they called *Substances.* Thus, man, swan, eagle, &c., are none of them attributes, but all of them substances."[4] "This division of things into substance and accident," says HARRIS, "seems to have been admitted by philosophers in all ages."[5] Mr. TOOKE, however, as we have seen, considers it immaterial whether we employ the expression of a substance, or an attribute. Yet this distinction is felt by the earliest experience of an infant. He not only feels his personal substantiality, which is permanent, but his temporary and mutable qualities. He is hot or cold, pleased or pained, hungry or satiated

[1] Horat. Epist., L. 1, Ep. 16, v. 41.
[2] Ibid. v. 44.
[3] Romans, c. ii. v. 15.
[4] Hermes, p. 29.
[5] Ibid. p. 30.

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with nourishment. Hence arise in language the *Noun Substantive* and the *Noun Adjective;* though the forms by which they are expressed may, in many languages, be widely different. The assertion that certain American languages exist without adjectives, is founded on a misapprehension of the manner in which conceptions of any sort are expressed in speech. The simple conception is always expressed by the root; and the root may be mixed up, or not, with various particles, according to the idiom of the particular language. In English, the substance *dog* and the quality *red* are expressed by separate radical words; in Latin, the substance *dog* is expressed by the root *can*, in *canis*, and the quality *red* is expressed by the root *ruf*, in *rufus;* but the Latin idiom does not here permit the root to be used as a radical word, and, therefore, combines it with a particle, which gives the one the effect of a noun substantive, and the other the effect of a noun adjective. "The European adjective, as expressed in the Algonquin dialects," says Mr. HOWSE, "is, in its most simple form, a verb."[1] This shows, not that the Algonquin tribes have no conception of an adjective, nor that they cannot express that conception in speech, but, on the contrary, that they do express it by particles added to the root of a word, which word, by the aid of other particles, expresses also an assertion. Thus, in the Cree language, the quality *round* is signified by the root *wow;* but the Cree idiom does not allow this root to be expressed separately, as the English word *round* may; neither does it allow the root to be used with an adjectival particle as the Latin *rotundus* is; but it requires a combination, unknown to the European languages, of the adjectival root with verbal particles, rendering it in effect equal to a proposition; as *wowceesu*, he is round; *wowceeow*, it is round, &c. So the root *ków* expresses the adjectival conception *rough;* in *kowissu*, he is rough; *kowow*, it is rough, &c.[2] In the *Lenni Lenape* language, verbs ending in *elendam* indicate a disposition of the mind, as *schiwelendam*, to be sorry; *wulelendam*, to be glad,[3] where the root *schiw* manifestly signifies the quality "sorry," and the root *wul* signifies the quality "glad." Of this root *wul*, Mr. DUPONÇEAU has given thirty-four derivatives; and he observes of Lenni Lenapè derivatives in general, that "the roots are easily discoverable."[4] That it is the root which expresses the simple conception is further evident from the Chinese characters; for "in Chinese a character is a substantive, an adjective, a verb; in short, it expresses a conception, *without reference originally to any part of speech*, and its grammatical character is determined chiefly by the connexion in which it stands."[5] On all these grounds it is clear that the conception of substantial existence is found among all races of men, and is expressed in most languages differently from the conception of attribute or quality. Where it is

[1] Cree Grammar, p. 245. [2] Ibid., p. 25.
[3] Zeisberger, Len. Lenap. Gram., p. 112. [4] Duponçeau, Lang. Amer., p. 128.
[5] Marshman, Chin. Gram., p. 389.

expressed by separate words, the one is a noun substantive, and the other is a noun adjective.

461. The name *Pronoun* is commonly given by grammarians to a class of words which represent or stand in the place of nouns. The pronouns personal, as *I*, *thou*, &c., stand in the place of nouns substantive, and may be called pronouns substantive: other pronouns, as *my*, *this*, *who*, &c., stand in the place of nouns adjective, and may be called pronouns adjective. Pronouns personal must be expressed in all languages, either by separate words, or by particles. In English, the pronoun of the first person is expressed by the separate word *I;* in Latin, the same pronoun may be expressed by the separate word *ego;* but this is only used for the sake of emphasis. More commonly this pronoun, when connected with a verb, is expressed by the terminating particle *o*, as in *amo*, I love, where the Latin particle *o* answers to the English word *I*. Similar observations are applicable to the pronouns of the second and third person; but in these respects the idioms of different languages widely differ, as will be more fully shown hereafter. Of the personal pronouns, the primary source and origin is the conception of the speaker's own person, which, as has been said above, is the very first conception that is fully comprehended by every infant; and Mr. MANSEL well observes, that "this self-personality can be analyzed into no simpler elements, for it is itself the simplest of all."[1] I cannot, therefore, accede to the doctrine that "all pronouns must have been originally demonstrative," that is, words indicative of particular positions with reference to space as a "primary intuition;"[2] for this is only an inference from the more general proposition, "that every act of consciousness is subordinated to the two conditions of thought, the intuitions of space and time."[3] The word "intuition," indeed, is equivocal, and, therefore (as I think), objectionable; but if it be here meant to signify a necessary element of every act of consciousness, I apprehend that neither space nor time is such an element; for neither of them is involved in the simple consciousness of existence. They are indeed essential to bodily sensation. But in how many states of consciousness do we wholly disregard the *when* and the *where!* Not only if we are absorbed in delicious reverie, like ANDREW MARVELL in his garden,

Pronoun.

> Annihilating all that's made
> To a green thought, in a green shade;[4]

but in the very earliest exertion of our mental faculties; for the subjective precedes the objective. The child has in himself the consciousness, which we express by the words "I *exist;*" but he can only gain the consciousness "I am *here*," or "*there*," by reference to an external world. "He *knows*" (as Dr. DONALDSON has justly said) "that he himself exists, and *believes* that there is something which is not him-

[1] Proleg. Logic., p. 129.
[2] New Cratyl., pp. 214, 216.
[3] Ibid. p. 81.
[4] Marvell's Poems.

self."[1] But his knowledge is prior to his belief. A conception of the pronoun of the first person singular must exist in every mind with the least glimmering of reason; but the other personal pronouns can only be conceived in the social state. These, therefore, *may* be demonstrative. That sympathy, which is a law of our nature, compels us to ascribe to those with whom we converse a like character of personality to that by which we are ourselves animated. In all languages, therefore, expressions are found correspondent to our words *I* and *thou*. In all languages, too, the conception of the person or thing spoken of has appropriate expressions, answering to our *he*, *she* or *it*, either as separate words, or as involved in other words. The adjectival pronouns, I have elsewhere distinguished as *positive* and *relative*. The positive are either possessive, as *mine*, *thine*, &c., or definitive. The definitive are either demonstrative, as *this*, *that*; whence in some languages comes the definitive article (*the*), or else *partitive* or *distributive*, to which latter belong the numerals: and among the definitives may be reckoned, in some languages, the reflective *self*. The relative pronouns are subjunctive, or interrogative. Of all these I shall treat more distinctly in a future chapter, as I also shall of the articles and the numerals.

Verb. 462. The parts of speech hitherto considered (except the interjection) are so far significant, that they serve to express conceptions; but this (as has been seen) is not sufficient to express a thought, without some further addition; for, as Aristotle observes, "the word *man* signifies something; but not that this something exists or does not exist; but there will be an affirmation or a negation, if something be added."[2] The something necessary to be added for this purpose is the part of speech called in English the *Verb*, in Latin *verbum*, and in Greek *ῥῆμα*. It includes the *copula* of the logicians, inasmuch as it connects the subject of a proposition with its predicate. But this is not the whole of its functions. I have elsewhere distinguished the properties of the verb into the *essential* and the *accidental*. In all languages are to be found verbs, and in all languages their essential properties are the same; though in accidental properties they may widely differ. Those which I deem essential are the following:—

1. To signify an *attribute* of some substance.
2. To *connect* such attribute with its proper substance.
3. To *assert* directly or indirectly the existence or nonexistence of the connection.

The Greek *ῥῆμα*, which agrees in essentials with our verb, is thus defined by Aristotle: *ῥῆμα ἐστι τὸ προσσημαῖνον χρόνον, οὗ μέρος οὐθὲν σημαίνει χωρὶς, καὶ ἔστιν ἀεὶ τῶν καθ' ἑτέρου λεγομένων σημεῖον.* "The verb is that which *consignifies* time, but of which no

[1] New Cratyl., p. 61.

[2] *Ἄνθρωπος σημαίνει μέν τι, ἀλλ' οὐχ ὅτι ἐστὶν, ἢ οὐκ ἔστιν· ἀλλ' ἔσται κατάφασις, ἢ ἀπόφασις, ἐὰν προστεθῇ τι.*—De Interp., c. 3.

part signifies anything alone; and it is always a sign of that which is spoken of something else."[1] By the expression "*consignifies* time," he intimates, that besides naming a conception, it *further signifies* that the conception exists, in time. For ὑγίεια (health) names a conception, and so does ὑγιαίνει (he is in health), but the latter signifies further that this conception actually exists at the present time, as a quality of the person in question. Again, no part of the verb is (with reference to the sentence in which it is used) to be deemed significant alone. For instance, we cannot say that ὑγι or αίνει has a separate signification. And by parity of reason, where the idiom requires the predicated conception to be expressed by two or more words, those words are to be taken (on Aristotle's principle) as forming but one verb. For instance, in the English "he is in health," or, "he is well," the words "is in health," or, "is well," should be taken as forming one verb. Lastly, when the philosopher says that the verb is always a sign of that which is spoken of something else, he means that the conception expressed by the verb is that of an attribute, or predicate, of the subject with which it is connected. I would however observe, that the assertive property of the verb is not to be understood of the word as standing alone, but as resulting from its combination, as a predicate, with its subject; "for (says Aristotle) as in the mind there are certain notions which are neither false nor true, and others, which must necessarily be either true or false (for truth and falsehood depend on the combination or disunion of notions), so nouns and verbs (alone) may be said to resemble notions, without combination or disunion."[2] The vague notion which HORNE TOOKE entertained, but could never explain, that a verb is a noun, and something more, only proved that he neither understood what is meant by a noun, nor what is meant by a verb. As to form, the same root may be employed (if the idiom permit) either as a noun or a verb; or the same root with certain particles may form a noun, and with certain other particles it may form a verb; and as to signification, a verb differs from a noun, not merely by addition (which is not always the case), but by performing a totally different function in the construction of a sentence. So much for the essential properties of a verb in all languages. Of the essential properties there are certain modifications, such as mood, tense, person, number, gender; which, as they vary in different languages from causes apparently accidental, I have called accidental properties. These I shall notice when I come to treat more fully of the verb.

463. A class of words called *Participles*, from the Latin *partem* Participle.

[1] De Interp., c. 3.

[2] Ἔστι δ' ὥσπερ ἐν τῇ, ψυχῇ, ὁτὲ μὲν νόημα ἄνευ τοῦ ἀληθεύειν ἢ ψεύδεσθαι, ὁτὲ δὲ ἤδη ᾧ ἀνάγκη τούτων ὑπάρχειν θάτερον· ὅυτω καὶ ἐν τῇ φωνῇ, περὶ γὰρ σύνθεσιν καὶ διαίρεσιν ἐστι τὸ ψεῦδος τε καὶ τὸ ἀληθές. Τὰ μὲν οὖν ὀνόματα αὐτὰ καὶ τὰ ῥήματα ἔοικε τῷ ἄνευ συνθέσεως καὶ διαιρέσεως νοήματι.—De Interp., c. 1.

capere, as partaking of the nature of a noun, and also of a verb, is found in that and many other languages, and has been reckoned by most grammarians as a distinct part of speech. Substantially it is a noun adjective differing only from other adjectives by expressing a quality in action, as the man is *running* or *walking* differs grammatically from the man is *poor*, or *rich*. In various languages it does not exist as a separate word; but yet its signification is involved in other words, as in the Cree language "the English adjective, and present and past participles, are expressed by a personal verb:"[1] ex. gr., *ach-éoo*, "he is moving;"[2] *aché-che-gàtáyoo*, "it is altered."[3] In other languages (as in Greek), the participle furnishes separate words to express the attribute of a verb, in all its varieties of time, but without asserting their existence, as will be more fully shown hereafter.

Adverb. 464. The *Adverb* is called in Latin adverbium, and in Greek *επίῤῥημα*, because it serves to modify attributes in their various forms, verbal, adjectival, participial, &c., and even other adverbs, as "he sleeps *well*," "he is *very* wise," he is running *swiftly*," "he is *not here*," &c. "Adverbs" (says Dr. Donaldson) "are merely oblique cases of nouns, pronouns, or adjectives, which express generally the time, place, cause, form, or manner of an action."[4] We find adverbs in the Cherokee language, as *navi*, nearly; *usvhi*, yesterday; *sunalei*, tomorrow.[5] In the Cree language they appear both as separate words, and also as involved in certain verbal forms, as *naspach*, wrong; *nenaspachooskak*, he thwarts me.[6]

Preposition. 465. I have elsewhere said, that a "*Preposition* is a part of speech employed in a complex sentence, and serving to express the relation in which the conception named by a noun substantive stands to that named by another noun substantive, or asserted by a verb."[7] From the absolute necessity of some such part of speech, it is found either as a separate word, or as a part of other words, or both, even in the most uncultivated languages. The vast number of derivatives by means of prepositions in Greek, it is quite unnecessary to mention. In the Cree language we find both separate prepositions, and also derivatives from them, as *sápoo*, through; *sapoonum*, he puts it through. *Wáska*, around; *newaskanissoon*, I surround myself (with something).[8]

Conjunction. 466. The *Conjunction*, whether considered as connecting words or sentences, is clearly to be found in all languages, in the least degree cultivated. In the Cree language they occur in different modifications, copulative, disjunctive, conditional, concessive, &c., as *ména*, and; *mogga*, but; *keespin*, if; *áta*, although; which will be fully considered hereafter.

[1] Howse, Cree Gram., p. 251.
[2] Ibid, p. 159.
[3] Ibid.
[4] New Cratyl., p. 479.
[5] V. Gabelentz, p. 229.
[6] Howse, Cree Gram., p. 33.
[7] Univ. Gram., s. 313.
[8] Howse, Cree Gram., p. 34.

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467. Though a conception, at the first view, may appear to belong to any one of the above-mentioned parts of speech, yet it is most necessary, in all languages, to advert to the principle of *Transition*. From the analogies in the action of thought, similar analogies take place in words, and thus one and the same word passes from one part of speech to another. Mr. Tooke incurred, on this point, an early and fatal error. In his *Letter to J. Dunning, Esq.*, A.D. 1758, he says, "I deny that any words change their nature in this manner, so as to belong sometimes to one part of speech and sometimes to another, from the *different manner of using them*." Whereas the whole and sole ground of arranging speech into its grammatical "parts," or what Dr. Donaldson calls its *syntagmical* parts, consists in "the different manner of using them." Thus the English substantive *love* may be also used as a verb active, which the French *amour* cannot; and the Latin word *amor* may be used as a noun substantive, or as a verb passive. Transition.

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